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NEWSPAPER

Billboard®

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MTV Europe, VPL Resolve Years-Long Licensing Dispute

BY JEFF CLARK-MEADS

LONDON—Europe's collecting societies—in all fields—have been brought back from the brink of a precipice. The settlement of a 6-year-old dispute between MTV Europe and the U.K.'s Video Performance Ltd. (VPL) means that the prospect of collective licensing being outlawed in the European Union has been removed.

In June 1992, MTV claimed that VPL, which licenses video broadcasts on behalf of record companies, was operating as an

(Continued on page 16)

SFX Rapidly Becoming Entertainment Goliath

This story was prepared by Ray Waddell, a reporter for Amusement Business.

NASHVILLE—SFX Entertainment is rapidly bringing to the live entertainment industry what SFX Broadcasting and other powerhouse players helped spur in the radio busi-

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THE BILLBOARD SPOTLIGHT

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Blackwell's Islandlife Has Wide-Ranging Goals

BY MELINDA NEWMAN

NEW YORK—Forty years after launching Island Records, founder Chris Blackwell is starting over with Islandlife, a new umbrella company for his various lifestyle and entertainment concerns.

As the company continues to ramp up, Blackwell is already actively making deals, such as a potential acquisition of Rykodisc (Billboard, May 9), and negotiating with his former label, Island Records, to rerelease the seminal 1992 Bob Marley boxed set, "Songs Of Freedom" (see story, page 97).



BLACKWELL

ISLANDLIFE

Islandlife is the parent company for a number of entities, including Palm Pictures, a DVD, CD, and film company; Manga Entertainment, a Japanese animation theatrical, DVD, CD-ROM, and home video release company, as well as a theatrical distribution outlet for Palm Pictures; the music publishing company Blue Mountain Music; the licensing company Bob Marley Music; the World Wide Web site www.islandlife.com; and Island Outpost, the hotel and recording studio division.

Blackwell formed Islandlife earlier this year, following his departure from PolyGram in November 1997. He had sold Island Records and Island Pictures to PolyGram in 1989. Among the top executives at Islandlife are former Island executive VP Hooman Majd and Larry Mestel, previously executive VP/COO at Island.

"We've spent the first few months after leaving PolyGram getting our company structure organized and working on getting our slate of music and video releases together," says Mestel. "The key here for us, which we want to try to get across to all of our employees, is that this is a company where employees don't necessarily work for one division; they work for Islandlife. There are going to be people who use our hotel and resort business, and there will be times that business gives a boost to our entertainment division. It's a cross-pollination of ideas between every part of Islandlife."

Many Islandlife and Palm Pictures staffers, some of whom worked with Blackwell for years, say having all the companies under one roof—and one owner—makes doing business easier.

"It feels almost like it was pre-PolyGram," says Suzette Newman, who heads Palm Pictures' London office and who has worked with Blackwell for more than 20 years. "There's a lot less of a middle layer. It makes it easier to follow the vision. It's all about getting your hands dirty, and you couldn't do that when you had a parent company, because everyone had a specific role they had to follow."

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Buddy Guy Looks To Expand Audience With Silvertone Set

BY CHRIS MORRIS

LOS ANGELES—Buddy Guy's new Silvertone album, "Heavy Love," set for release June 2, aims to secure a fresh foothold for the blues singer/guitarist among younger listeners and R&B-oriented audiences.

Guy's label and management

(Continued on page 96)

IFPI Meeting To Focus On Budget, New Leader

BY ADAM WHITE

LONDON—Fighting the good fight for the global record business is an increasingly expensive task. Now, industry leaders must decide anew how much money will be spent, where it will come from, and who will be held accountable.

The debates and decisions will

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Wherehouse Links Garth To Used-CD Promo

BY EILEEN FITZPATRICK

LOS ANGELES—Nearly five years after Garth Brooks denounced the sale of used CDs, one retail chain singled out by the country superstar is driving sales of Brooks' "The Limited Series" boxed set with a trade-in offer.

Torrance, Calif.-based Wherehouse Entertainment is selling "The Limited Series" for $14.99 when customers trade in five CDs. The set, released May 5, is priced at $34.99 without the trade-ins.

Surprisingly, Wherehouse's bold promotion is not getting public opposition from Brooks, Capitol Nashville, and competing retailers, many of whom are still angry over what they see as the set's low profit margins.

The Wherehouse promotion, called "Get Garth For A Lot Less Green," is good until May 18. The chain will not accept promotional copies as part of the deal, and all trade-ins are subject to manager approval.

The offer is good in all 220 Wherehouse locations, except for two Las Vegas stores where the sale of used CDs is prohibited.

Originally, Brooks' label, Capitol Nashville, had set a $59.95 suggested retail price, but no minimum advertised price (MAP), for the set. Billboard, April 11. Several weeks ago, though, the label set a MAP of $27.85 and eliminated the suggested retail price.

Capitol had also planned to press only 2 million copies of "The Limited Series," but president Pat Quigley says the label has upped that to 2.5 million.

"Most retailers are going to be out of the title by Friday [May 8]. It's a monster," says Quigley. "We've allowed retailers to place one reorder, and we're shutting down at 2.5 million orders. It's a big number for others, but a small one for Garth."

He says the label was not pressured by retailers, who were angered that the lack of a pricing policy would result in a market free-for-all and slim profit margins.

"A MAP price felt good to our distribution company [EMI Music Distribution]," says Quigley. "They felt they needed it, so we gave it to them."

Wherehouse country music buyer Jeff Stoltz says the chain did not use co-op dollars to run the trade-in ad. As a result, Quigley says, the chain will not be penalized for advertising the title below MAP.

"It's not my kind of promotion, but we really don't care," says Quigley.

Wherehouse says it's using the promotion to remain competitive with deep discounters. "Used CDs are a core business for us, and we decided that since most of the racks and mass merchants will be pricing this at $27.88, this is a way for us to break through the clutter," Stoltz says.

Apparently the strategy has worked; the chain expects to sell 8,000 units of the title during the first week of its availability, 3,000 more than it had originally expected to move. But Stoltz adds that he cannot yet quantify how many of the sales were part of the trade-in offer.

Brooks had no comment on the Wherehouse promotion.

One retailer isn't that concerned about the Wherehouse promotion.

"I think it's a clever idea," says Tower Records president Russ Solomon. "The people who are going to sell tonnage on this title are [mass merchants], and I'd be amazed if we sell a lot." Tower is pricing the set at $39.98.

Indeed, Kmart is likely to do well with the set, since Brooks is promoting the title with an exclusive Kmart ad that features the artist stocking shelves and flicking a switch that momentarily changes the "K" in Kmart into a "G" for Garth. The ads are scheduled for a two-week flight.

Kmart has the box on sale for $27.99. One Los Angeles location received only 10 copies of the box, which it sold the first day.

Last fall, Brooks did a similar ad for the mass-merchant chain with "Sevens."

Other retailers are also selling the box at a significant discount. Borders Books & Music is pricing the set at $29.99, while Virgin Megastore has it at $31.99.

Both chains would offer no comment on the Wherehouse promotion, but they blasted Capitol's marketing strategy.

"I understand Garth is concerned that his fans didn't get gouged by spending $45 for six new songs," says Borders VP of merchandising for music and video Lee Cosimano. "But in many cases, the retailer is making about 14 cents on this title. It's a lousy precedent that Garth and Capitol are selling something with no margin on it."

The boxed set contains Brooks' first six albums, with each featuring a previously unreleased bonus track. Capitol has placed all six titles on moratorium to drive sales for the set. After the boxed set sells out, which the label expects by the end of the year, each of the albums will be rereleased on its anniversary date (Billboard, April 11).

Quigley defends the strategy and adds that orders were "heavier" from traditional retail than from mass merchants.



Tooting His Own Horn. On April 13, President and Mrs. Clinton presented Washington, D.C., eighth-grade student Gregory Thompson with the president's personal saxophone. Thompson, a young saxophonist who has played in the Washington, D.C., Youth Orchestra and the Duke Ellington Youth Music Festival, was selected to receive the instrument after a teacher recommended him through the VH1 Save the Music program, which is designed to restore music programs in public schools across the country. Pictured, from left, are President Clinton, Thompson, Hillary Rodham Clinton, and VH1 president John Sykes.

P'Gram Joins EMI As Option For Suitors

BY MARK SOLOMONS
and ROBERT DIMERY

LONDON—The prospect of two of the world's major music companies changing hands has emerged after Dutch electronics giant Philips on May 6 announced initial suspicions that the group is evaluating its options for its majority stake in Poly-Gram (Billboard Bulletin, May 7).

"There are plenty for the dance now," says one New York-based analyst, referring to EMI Group's admission April 30 that it was in receipt of "an approach" from an unnamed suitor—believed to be Universal Music parent Seagram (Billboard, May 9). Observers now consider PolyGram—with its emerging film interests—to be an even more attractive possibility for the Canadian-based conglomerate, which also owns Universal Studios in Burbank, Calif.

Other potential suitors for EMI are also in the frame as possible bidders for PolyGram, including Disney, Viacom, and DreamWorks. Competition laws are thought to rule out one of the other majors—Sony or BMG, for example—making a play for PolyGram.

PolyGram's shares rose 12% in Amsterdam and New York May 6, after Philips issued a statement that it would "embrace any strategy option to maximize [the] value to shareholders" of its 75% stake in the major. The company's stock closed in Amsterdam that day at 98 guilders, up 10.8 guilders, with 1.8 million shares traded, nearly four times the average figure for the last three months. In New York, 105,000 shares changed hands, and the stock ended the day at 49.125, up 5.3125. The prices value PolyGram at 17.64 billion guilders ($8.56 billion). Philips' own stock rose 4.2 guilders to 193.6 guilders.

EMI's stock, in contrast, closed down in London 2.7% on May 7, at 574.1 pence.

Philips' statement is thought to have been prompted by recent press speculation that PolyGram might want to acquire EMI Music Publishing from EMI Group. A Philips spokesman declined further comment. Says one Dutch analyst, "PolyGram is a far more interesting single purchase than EMI Music Publishing." Dutch observers pointed out that the announcement appeared to have been carefully timed to avoid publicity, coming on the same day as a general election in the Netherlands.

Analysts in both markets believe Philips is likely to buy up outstanding PolyGram shares in order to sell the entire group as a single entity, rather than sell its existing majority holding. "They're not going to sell

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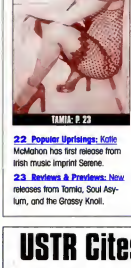
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USTR Cites Bulgaria As Worst Piracy Nation

BY BILL HOLLAND

WASHINGTON, D.C.—Bulgaria has been cited as the nation with the worst-offending worldwide CD piracy problem now that China's enforcement efforts have improved.

On May 1, U.S. Trade Representative (USTR) Charlene Barshefsky placed Bulgaria on the office's Priority Watch List in the annual U.S. trade law's Special 301 review, which examines intellectual property protection in more than 70 countries.

Without improvements in copyright enforcement, nations on the Priority Watch List could face future U.S. trade sanctions. They also endanger their status as members of the World Trade Organization (WTO).

The International Federation of the Phonographic Industry (IFPI) estimates that Bulgaria produces 15 million CDs a year—one in eight sold worldwide.

In January, the USTR warned that Bulgaria would be identified as a Priority Foreign Country—the top tier for problem countries—unless gains were shown. Since then, Bulgaria has announced the establishment of a CD manufacturing-plant licensing decree that seeks to close illegal CD plants and says it is committed to placing CD plants under 24-hour surveillance.

The action follows strong lobbying by IFPI executives of Bulgarian leaders, including a meeting with Interior Minister Bogomil Bonev April 27.

Bulgaria's first prosecution of an alleged pirate collapsed last June, but authorities there have more than 80 cases of suspected copyright infringement.

Piracy costs the international record industry an annual $2 billion worldwide; U.S. companies estimate $125 million in losses.

In Asia, much illegal CD manufacturing has shifted from China—where enforcement efforts against piracy have improved since a 1996 trade policy showdown with the U.S.—to Macao and Hong Kong.

In addition, the USTR put Macao on its Priority Watch List and Hong Kong on its third-tier Watch List. Hong Kong could have received a more severe citing were it not for CD factory raids conducted April 29 and April 28 by Hong Kong authorities in which 7 million CDs were seized. The USTR says the plants were operated by "a major copyright piracy syndicate."

Barshefsky says the new actions are encouraging and calls the number of seized discs "staggering."

Facing international pressure, Hong Kong recently enacted new legislation, effective in August, that will require licensing of all CD production facilities.

Implementation of the World Intellectual Property Organization treaties by member nations will result in rules requiring nations to provide tough intellectual property protection across the board—and across national boundaries.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

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Platinum, K-tel Up The Online Ante

BY DON JEFFREY
and DOUG REECE

NEW YORK—The online custom compilation business is picking up steam, as confidence in the new sales service rises among labels and investors.

Platinum Entertainment and K-tel International have announced plans to sell custom-made CDs through their World Wide Web sites, even as new compilation specialist MY-CD (www.my-cd.com) readies its full-scale launch and existing service CustomDisc.com expands its music selection.

Platinum is planning to create an Internet site from which people can purchase albums, order customized CDs, and digitally download tracks to make their own CDs.

An independent, publicly owned record company, Platinum says it will make available 500,000 titles for sale on the Web site that it expects to debut in the third quarter (Billboard Bulletin, April 30).

Several companies are now selling music online, the most recent being direct music marketer K-tel International and Internet bookseller Amazon.com. So far the leaders in the business are online retailers CDnow and Music Boulevard.

Visitors to Platinum's Web site will also be able to select tracks from Platinum's catalog of 12,000 masters, from which the company will create a customized CD and mail it to the customer. This is a relatively new business that several companies have entered as well, including Supersonic Boom, Music Connection, and CDuetive (Billboard, Feb. 7).

New York-based MY-CD, which is financed by Bandai Toy Co., kicked off its "soft launch" May 1 with plans to become increasingly aggressive in the next few months.

The company has already announced a partnership with broad-band service provider SoftNet, which, according to MY-CD CEO Ed Bennett, will help the company's efforts to enter the digital-download arena. The new service will allow users to download and burn custom albums at the site.

MY-CD already has licensing deals with such labels as Alligator, Bar/None, Knitting Factory, and American Gramaphone, and, according to Bennett, is on the verge of announcing a partnership with a major-label affiliate.

"Labels are definitely coming around to thinking of this as a real business that has a substantial consumer demand," says Bennett. Exploiting its association with Bandai, owner of the third-largest library of Japanese animation, the company also plans to make avail-

(Continued on page 30)

Sony Music Shines In '98 Results

BY CHUCK TAYLOR

NEW YORK—Sony Music's sales and income soared in fiscal year 1998, bringing the entertainment conglomerate double-digit growth in both margins.

Overall, Sony Music posted a 17.3% increase in sales and operating revenue to $4.627 billion, while operating income increased 19.6% to $409.7 million. Figures are for the year that ended March 31.

"We're very pleased with this year's fiscal performance," Sony Music Entertainment president/CEO Thomas Mottola tells Billboard. "It is reflective of our ongoing commitment to worldwide artist development and our aggressive approach to the global marketplace. Despite continued difficult industry conditions, our new fiscal year has gotten off to a strong start, and we're looking forward to building on this year's success."

According to the company, strong sales were anchored by a number of album titles that fostered global success. Chief among them were the motion picture soundtrack to "Titanic"—which this issue ends a 16-week reign at No. 1 on The Billboard 200 (see Between the Bullets, page 105) and continues to top album charts in many other nations—and Celine Dion's "Let's Talk About Love," whose "Titanic" theme "My Heart Will Go On" was a huge worldwide success. Each project has sold in excess of 19 million copies internationally, Sony says.

Other top-performing releases included Savage Garden's self-titled debut, Mariah Carey's "Butterfly," and "Be Now" from Ricky Martin.

These successes offset disappointing sales for the Columbia House record club, in which Sony is a 50% partner. Also, industry slowdowns in Europe and parts of Asia brought in revenue below projections.

Overall results for parent Sony Corp. were also rosy with a 19.3% increase in sales and operating revenue. In addition to music, the company's interests include electronics, computer games (PlayStation), and motion pictures.

As Stock Soars, K-tel Offers Words Of Caution

NEW YORK—In the first week of May, as K-tel International's stock continued to climb to new heights on Internet fever and the company's announcements of new alliances, the direct music marketer warned investors that its online venture faced intense competition and required substantial resources.

The warning came in K-tel's third-quarter report, in which it posted a loss and lower sales than a year ago. These results, however, were said to be unrelated to its music business.

The latest announcement from K-tel was that it had formed an agreement with infomercial producer GRTV Networks to produce daily half-hour programs promoting K-tel's proprietary music, beginning in June. The infomercials would also plug the company's World Wide Web music retail site, K-tel Express.

A few days earlier, K-tel had announced it had made a deal with Billboard Music Group to run the magazine's music charts every Friday morning on its Web site. This report apparently sent the stock soaring more than 80% in two days.

The news that K-tel was going to sell music over the Web was actually disclosed last year (Billboard, Nov. 22, 1997), but the stock didn't start its rapid ascent until April 9, when K-tel announced it would debut its Web site on May 1 and offer 250,000 music titles for sale.

The stock rose from $6.625 in early April to more than $48 two weeks later. On April 21, the company announced a 2-for-1 stock split. Its daily trading volume had swollen from a paltry 300 shares to more than 14 million on one day. The stock then fell back as low as $26.75, but it picked up steam again on renewed Internet fever and went as high as $78.9375. At press time on May 6, it was trading at $66.50.

K-tel executives declined comment on the new businesses and the movement of the stock.

On May 5, the company disclosed a net loss of $952,000 on sales of $16.4 million for the three months that ended March 31, compared with a net profit of $510,000 on $18.4 million in sales in the same period last year. The company attributed the loss and the lower sales to the curtailment of its "domestic third-party media-buying operations," which are not related to its music business.

But K-tel president David Weiner said in a statement accompanying the results, "Although our initial results are encouraging, the success of online marketing cannot be currently determined, and to achieve further participation in this market will require substantial financial resources, development or acquisition of technology, investments in marketing, and contractual relationships with third parties."

He added, "Results will also be affected by existing competition, which the company anticipates will intensify, and by additional entrants to the market who may already have the necessary technology and expertise, many of whom may have substantially greater resources than the company."

The current leaders in online music selling are CDnow, which had a 33% market share last year, according to market researcher Jupiter Communications, and N2K, which had a 12% share. Jupiter estimated online music sales in 1997 at $36.6 million and projected that they would rise to $179 million this year.

DON JEFFREY

Clinton Joins Fee Debate

President Opposes Restaurant Exemptions

BY BILL HOLLAND

WASHINGTON, D.C.—The Clinton administration has stepped into a heated fight over whether the music industry's copyright term extension bill, now pending in the Senate Judiciary Committee, should include a music fee exemption for restaurants.

The administration's input rain-or-shine is whether such a coupled bill, if passed by Congress, would be vetoed.

In a letter to Senate Judiciary Committee leaders dated May 5, Commerce Secretary William M. Daley says he would recommend that President Bill Clinton veto the bill if the two elements are coupled (Billboard Bulletin, May 7). Senate Judiciary Committee action on the bill is likely this month, staffers say.

The coupled legislation was passed March 25 by the House of Representatives (Billboard, April 11).

Billboard has obtained a copy of a letter, dated April 24, sent by Clinton to ASCAP chairman Marilyn Bergman, in which he reiterates his administration's opposition to the music licensing fee exemption bill. However, Clinton stops short of saying he would veto a copyright term extension bill coupled with a music fee exemption provision.

"As you know, we opposed the Fairness In Music Licensing Act, which was attached to the Copyright Term Extension Act in the House," Clinton wrote. "We believe that it would weaken the rights of music copyright holders. It may also violate our obligations under international treaties and undermine our effort to protect U.S. intellectual property rights owners.

"My administration will continue to oppose this proposal," the president added.

The Copyright Term Extension Act, as passed by the House, extends the term of copyright from the current length of life plus 50 years to the international standard of life plus 70 years. But it also grants all but the largest restaurants an exemption from licensing fees for background music.

This is the first time the administration has stepped this far into the licensing fee exemption fight, and it did so largely because of international implications.

"If the amendment were adopted, we know that our trading partners will claim that it is an overly broad exception that violates our obligations under the Berne Convention and the Agreement on the Trade-Related Aspects of Intellectual Property Rights (TRIPS)," Daley wrote in his letter to Judiciary Committee leaders.

The Irish Music Rights Organization and others have contended that the restaurant exemption violates World Trade Organization rules (Billboard, March 28).

RIAA Opposes Web Bill On Minors' Concert Attendance

BY CARLA HAY

NEW YORK—Prominent music industry organizations, including the Recording Industry Assn. of America (RIAA), plan to oppose a bill introduced May 1 in the Delaware state legislature that would regulate concert attendance by children under the age of 18.

The bill, SB 1000, which was introduced by Republican Sen. Dale Shugars, would give local governments in Michigan the authority to decide whether live concerts are harmful to minors (Billboard Bulletin, May 7). Venues that host concerts deemed harmful to minors would be required, under a 30-day advance notice, to prohibit any minor from attending those concerts unless accompanied by an adult. In addition, tickets and advertising for those concerts would be required to contain information about the restricted access to minors. Violations by venue owners would result in a misdemeanor charge punishable by 90 days' imprisonment and/or a $5,000 fine.

Shugars, who is serving his first term in the Michigan state senate, tells Billboard, "This bill gives parents the right to know what kind of concerts their children might be attending. It's based on the same concept that we don't allow minors access to certain movies, unless they have adult supervision."

RIAA president/CEO Hilary Rosen says, "The senator is wrong on two counts. First, the entertainment industry has restrictions for minors or warning labels that are voluntary, not government-mandated. Second, concerts don't meet government definitions of what's harmful to minors. [Concerts] fall under the rights to freedom of speech and freedom of expression."

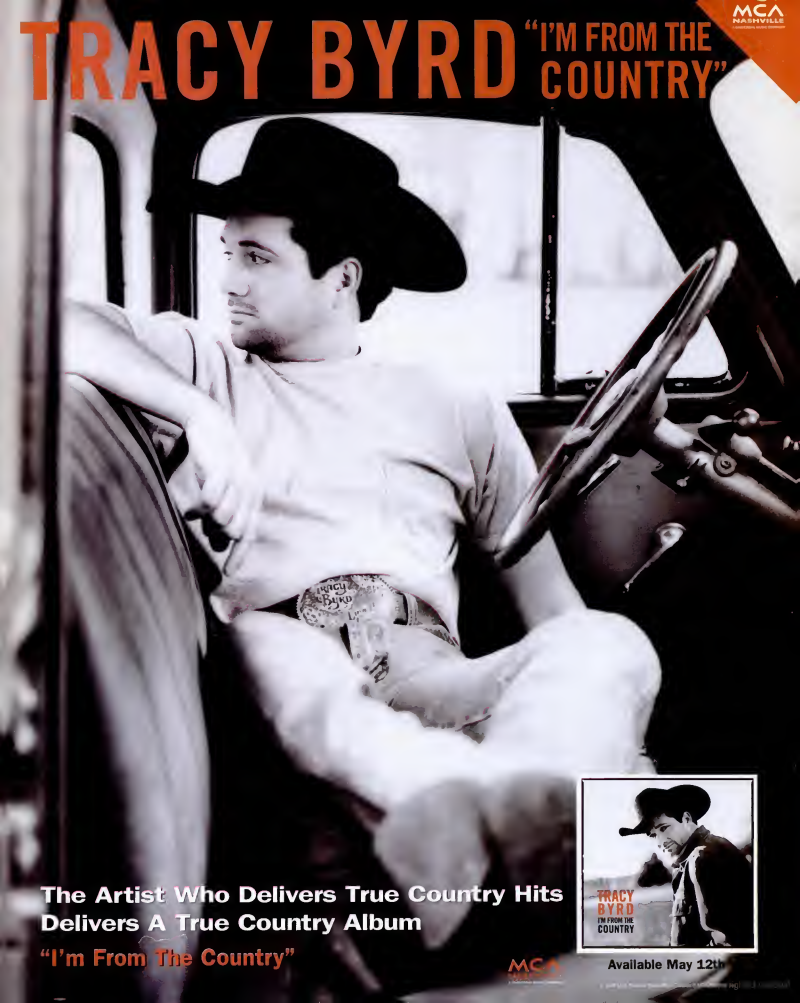
Shugars says that judgment about which concerts are inappropriate for minors will be based on "an artist's track record and past behavior."

The RIAA says it will work closely with the North American Concert Promoters Assn. and the National Assn. of Recording Merchandisers to oppose the bill. A date has not yet been scheduled for a vote on the bill, but Shugars says his constituents have been "very supportive and eventually [the bill] will be passed."

Rosen says that she expects, however, the bill will be killed before it gets to the voting stage. Still, she says, the RIAA "will be out in force in Michigan to oppose this bill."

TRACY BYRD "I'M FROM THE COUNTRY"

MCA NASHVILLE



The Artist Who Delivers True Country Hits Delivers A True Country Album

"I'm From The Country"

MCA NASHVILLE

Available May 12th

Microsoft Upgrades Music Apps

BY DOUG REECE

LOS ANGELES—Simultaneous with the June 25 release of Microsoft's Windows 98 software, the company will issue a new version of its Microsoft Plus! pack with software featuring several new music functions, including retail links.

Microsoft Plus! 98, which will sell separately from Windows for a suggested $44.95, offers the program Deluxe CD Player, which can identify songs being played on a computer by linking to the Internet and can connect users to the online music and retail World Wide Web sites Music Boulevard (www.musicblvd.com), Tunes.com (www.tunes.com), and Billboard Online (www.billboard.com).

The program, which operates only when used in conjunction with Windows 98, also offers an assortment of games and utilities meant to enhance Windows.

"It's going to provide huge benefits over previous CD players for software," says Kim Akers, Windows 98 product manager. "If you wanted to have song titles listed on the Windows 95 version, you had to type them in and save them. Now the computer will find the titles in a few minutes and save that information so that each time the album is played it remembers the track listing."

Akers also says Microsoft Plus! 98 will have a dialogue box offering several options. Users will be able to search the Internet for information about the album or artist they are playing or like-genre artists, view Billboard reviews of the album being played, and make purchases and scout out information at Tunes.com or Music Boulevard.

Melissa Jordan Grey, Microsoft's program manager of business development and strategic communication for Windows multimedia, says the links were provided at no cost to its content partners.

In fact, Grey says, she contacted several other music companies that declined to participate for various reasons or failed to return phone calls. Still, new links can be established after the product launches.

"We would be very happy to accommodate as many people as want to participate," says Grey. "All they have to do is work with us to allow for the proper uploading and downloading of data. The whole idea is that we want the best experience for people using Windows. We're not interested in getting a part of anyone's sales."

As for the other enhanced retail functions of Plus!, Microsoft is cautiously optimistic.

"It would have to be user-driven," says Akers when asked if the links could someday be used to suggest new music to users based on their listening habits. "People don't want all their personal information being made available like that. But there could be a time for it, if someone said they wouldn't mind being monitored and having recommendations about, say, artists in the same genre they're listening to."

Microsoft declines to divulge how many units were sold of Microsoft Plus! 95. Rob Enderle, director of desktop and mobile technology for Cambridge, Mass.-based consultancy and analyst firm Giga Information Group, predicts that Windows Plus! 98 will sell several million copies.

According to Enderle, the Windows 95 Plus! pack contained essential "dial up" features that are now standard in Windows 98. Those features were required by many companies looking to facilitate smooth access to the Internet and helped build an installed base.

Although the new version is targeted mainly toward home consumers, the product should still sell briskly in opening months, he says.

"The Plus! pack tends to move only for a year; then sales drop off rather sharply," says Enderle. "They should be able to move somewhere in the neighborhood of 4 million copies by the end of the year, and I would guess close to another 6 million in 1999."

Warner Bros. Launching New Christian Music Co.

BY DEBORAH EVANS PRICE

NASHVILLE—In a renewed show of commitment to the Christian marketplace, Warner Bros. is forming a new Christian music company to be headed by Warner Christian Distribution (WCD) GM Melinda Scruggs Gales (Billboard Bulletin, April 24).

Gales will report to a board composed of Atlantic Group co-chairman Val Azzoli, Warner Bros. Records Inc. president Phil Quartararo, and WEA Distribution chairman/CEO Dave Mount. The name of the new venture and Gales' title have yet to be determined. Information on the new company's structure and staff is expected to be announced in the next few weeks.

The new company will encompass the current roster and catalog of the Warner Alliance label, whose future has been in question in recent months. Last year the Warner Alliance staff was slashed from 14 to seven in the wake of corporate restructuring.

The recent departure of such high-profile artists as Wayne Watson and Caedmon's Call, as well as exits by label head Neal Joseph, VP of promotion and marketing Chris Hauser, and nearly all of the remaining staff, fueled rumors that Warner was withdrawing from the Christian market.

Among those still at Warner Alliance are VP of gospel Demetrus Alexander, national promotion director Brenda Smith, and Eric Mullet in marketing. The current roster mainly consists of gospel acts Beverly Crawford, O'landa Draper, Carlton Pearson, Donnie McClurkin, and the Brooklyn Tabernacle Choir, as well as British group World Wide Message Tribe.

Gales, who has headed WCD since its start-up in the fall of 1995, says Warner is very much committed to the Christian market. "The reason this company is growing and moving forward is because of the vision of Dave Mount, Val Azzoli, and Phil Quartararo," she says. "Make no mistake, those are the three primary forces in us going forward because of their commitment."

Quartararo is well-known in the contemporary Christian arena for his support of the genre. He signed dc Talk and the Newsboys when he was the head of Virgin.

Int'l Biz Flocks To Cuba

Trade Fair Reveals Growing Business

BY JUDY CANTOR

HAVANA—The presence of dozens of representatives from foreign labels at Cubadisco '98, a five-day fiesta showcasing current Cuban talent, underscored the growing outside interest in this country's vital music scene.

The second edition of the Cuban record fair kicked off April 18 here. Featuring conferences, product presentations, a Cuban music awards ceremony, and nightly concerts attracting audiences of up to 5,000, the event attested to both the current health of music on the island and its increasing strength as a leading Cuban export.

"The main goal of Cubadisco is to promote Cuban music's presence in the world," says Ciro Benemelis, president of Cubadisco and an official at the Cuban Music Institute. According to Benemelis, 41 foreign label representatives attended the event. Among them, the presence of executives from EMI and Universal Music was evidence that multinationals are renewing their stakes in the musically rich region abandoned by American majors after Fidel Castro's victory in 1959 and the nationalization of private companies in Cuba. U.S. business on the island has been subsequently stymied for more

(Continued on page 46)

Music Helps Seagram's 3rd Qtr.

NEW YORK—Music was a high note in the third quarter for Montreal-based Seagram Co., which saw its spirits business sag dramatically during the same period.

For the quarter, which ended March 31, the entertainment and beverage company's Universal Music division posted cash flow that was 20% higher than in the same period last year, at $12 million. Revenue fell from $367 million to $334 million.

For the nine months ending March 31, cash flow at Seagram's music division was $77 million, up from $62 million the year before (Billboard Bulletin, May 7).

Seagram, which continues to be posited as a leading suitor for EMI or PolyGram (see story, page 3), saw its overall results diluted by its spirits and wine group, for which third-quarter earnings slid 44% on 21% lower revenue. The lower results, which were expected, were attributed by the company to the "soft economic situation" in Asia.

On May 6, the day the results were announced, Seagram's stock closed down 1 point to 41.3125, based on the 7% decline in cash flow at the company overall.

EXECUTIVE TURNTABLE


ELLIS


PACHECO


MAURICE WHITE


WASHINGTON


WEAVER


MATHEWS


MOSSETT


COHEN

RECORD COMPANIES. Mercury Records in New York promotes **Steve Ellis** to senior VP of promotion. He was VP of promotion.

Arista Records in New York promotes **Gary Pacheco** to VP of special markets. He was senior director of special markets.

Un-D-Nyable Records in Chicago appoints **Maurice White** senior VP of promotion and **Rhonda Nolen** senior director of marketing. They were, respectively, Midwest regional promotion manager, R&B music, at MCA Records and Northeast regional promotion manager at RCA Records.

Universal Records in New York promotes **Wendy Washington** to VP of media relations, black music. She was senior director of media relations.

Tommy Boy Music in Los Angeles appoints **Kevin Weaver** to head the soundtrack division. He was senior director of A&R at Lava Records.

N2K Inc. in New York names **James P. Mathews III** VP of human resources. He was VP of business operations, finance, and human resources at Hospice Pharmacia.

Virgin Records in Los Angeles names **Edwina Mossett** VP of human resources and administration. She was human resources manager at Stroock & Stroock & Lavan.

Mitchell Cohen is appointed CFO at Everything's Jake in New York. He was CFO at Katz Digital Technologies.

Columbia Records Nashville names **Mike Rogers** director of national country promotion. He was manager, Southwest regional, at Epic Records Nashville.

Universal Music Group in Los Angeles names **Scott Belmont** senior VP of business information technology and **Sharon Kim** manager of strategic planning and business development. They were, respectively, regional VP at EDS and senior consultant at Booz, Allen and Hamilton.

Mute Records U.S. in New York names **Steve Brezenoff** national manager of media relations and promotes **Mattie White** to director of radio promotions. They were, respectively, head of publicity at Band Together Records and promotion manager.

ForeFront Records in Nashville promotes **Mark Adkinson** to senior director of promotions, **Anne Mabry** to director of marketing, and **David Johnson** to senior manager of label administration. They were, respectively, senior manager of promotion, manager of retail marketing, and supervisor of office services.

Harmony Records in Brentwood, Tenn., names **Sharon Heyward** senior director of marketing. She was owner of consulting firm Sharon Heyward Enterprises.

ORGANIZATIONS. ASCAP in New York promotes **Frances Richard** to VP of concert music. He was director of the symphony and concert department.

MCA NASHVILLE

George Strait

George, you the man!



CONGRATULATIONS!

"One Step At A Time" Shipped Platinum

"One Step At A Time" Debuts #1 on the Billboard Country Chart

Academy of Country Music award for Top Male Vocalist

Academy of Country Music award for Album of the Year for "Carrying Your Love With Me"

George Strait Country Music Festival 18 history-breaking dates

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pristine method

Stewart Revisits His Roots

'New Boys' Warner Set Captures Classic Flair

BY LARRY FLICK

NEW YORK—After a string of refined adult-pop efforts, Rod Stewart fondly revisits his raunch-rock roots with "When We Were The New Boys," a spunky Warner Bros. collection that balances the sound of his Faces-era tenure with material penned by a slew of new-generation rockers.



STEWART

Slated for world-wide release on June 2, the project firmly casts Stewart in the almost fatherly role of quintessential rock interpreter, covering cuts such as the Oasis anthem "Cigarettes & Alcohol" and Primal Scream's "Rocks," alongside more classic fare such as the Ronnie Lane/Ron Wood composition "Ooh La La."

According to Rob Dickins, chairman of Warner Bros. (U.K.), the plan was to draw a direct link between that early period in the singer's career and the music being made today.

"Albums like 'Every Picture Tells A Story' continue to be an immeasurable influence on young musicians," he says. "I wanted Rod to make an album that unabashedly staked such a claim. Also, I wanted to once again pull the down-and-dirty rock'n'roller from within him and make an album that wasn't overblown in its presentation."

The first step in that process was selling the concept to Stewart. "He was a bit cautious at first," Dickins says with a laugh. "It was like, 'Do we really want to go down that road again?' But the songs I presented to him soon took over, and he was hooked."

Stewart agrees. "The bands com-

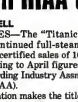
(Continued on page 14)

'Titanic' Hits 10 Million Mark In April RIAA Certifications

BY CARRIE BELL

LOS ANGELES—The "Titanic" soundtrack continued full-steam ahead, hitting certified sales of 10 million, according to April figures from the Recording Industry Assn. of America (RIAA).

The certification makes the title one of the three best-selling soundtracks in the '90s, along with "The Lion King" (10 million) and "The Bodyguard" (16 million). "Titanic" is tied with "The Lion King" as the No. 5 best-selling soundtrack of all time.



MADONNA

The Carpenters' "The Singles 1969-1973," certified at 7 million, became the highest-certified album by a duo. Five other albums by the sibling act went multi-platinum, while seven went platinum and one went gold.

Madonna reached a landmark with her latest, "Ray Of Light." Certified double-platinum, it made her the first female vocalist to have seven multi-platinum studio albums. She is trailed by Mariah Carey and Barbra Streisand, who each have five.

Madonna's "Frozen" became her 17th gold single, placing her behind Janet Jackson—who has 18—as the female artist with the most gold singles.

"Rumors" by Fleetwood Mac moved into the top five of the best-selling albums of all time, with certified sales of 18 million.

The RIAA awarded 29 multi-platinum, 46 platinum, and 43 gold albums last month. Three platinum and nine gold singles were also certified. With 47 awards, Reader's Digest Music led the labels with the most certifications, which included the first albums by Bing Crosby, Marie Lanza, and Glenn Miller to reach the certified 1 million mark.



THE CARPENTERS

The Verve (Virgin), Robyn (RCA), and Natalie Imbruglia (RCA) also celebrated their first RIAA million-sellers, while other gold-album debutantes include Next (RCA), Uncle

(Continued on page 101)

Luther Allison Honored At Handy Awards

BY CHRIS MORRIS

MEMPHIS—Perennial W.C. Handy Award winner Luther Allison got a last round of posthumous accolades from the blues community April 30, as the late singer/guitarist, who reaped a total of eight awards in 1996-97, received five Handy honors during ceremonies at the Orpheum Theatre here.



ALLISON

Allison, who succumbed to cancer last August (Billboard, Aug. 23, 1997), was named blues entertainer of the year, male contemporary blues artist of the year, and guitarist of the year, while Luther Allison & the Jones Solberg Blues Band was named blues band of the year. His 1997 Alligator album, "Reckless," was selected as contemporary blues album of the year.

Additionally, writer Jerry Lynn Williams' song "Living In The House Of The Blues," from "Reckless," received the nod as blues song of the year.

In remarks during the ceremony, Blues Foundation executive director Howard Stovall acknowledged the recent passing of Allison and several other well-known blues figures (who were remembered in a videotaped presentation). However, Stovall also noted the arrival of a new generation of gifted blues artists—several of whom were on view during the evening's performances.

The nonprofit Blues Foundation, which presents the Handys based on ballots from some 15,000 blues fans, also saluted singer Ruth Brown and harmonica player Carey Bell with multiple Handy trophies.

Brown—who returned to the Handy podium for the fourth consecutive year to co-host the awards with guitarist Robert Cray—was feted as female

(Continued on page 101)

Arista/Austin's Strategy Reaps Hit Single For Sister 7

BY JIM BESSMAN

NEW YORK—Sister 7 bassist Darrell Phillips calls his Arista/Austin band "die-hard road dogs," and the Texas rock act's hard roadwork ethic, along with the star power of vocalist Patrice Pike, is now paying off with the hit single "Know What You Mean."

The group, whose label debut album, "This The Trip," came out last July, had already built a loyal fan club list of more than 20,000 names prior to its major-label signing and had put in more than 500,000 miles in a van promoting its self-released and self-marketed previous albums with road gigs that left fans and industry wags speechless.

"Every time I saw them was an incredible musical event," says Arista/ Austin VP of A&R/artist development Steve Schnur, who describes himself as an "obsessive fan" and especially cites Pike's vocal prowess. David Passick, Sister 7's manager, refers to a review in Rolling Stone that likened Pike to Tina Turner, Bessie Smith, Janis Joplin, and Robert Plant "all rolled into a tiny but explosive package."

"They're in the great tradition of what we remember rock-'n'-roll bands to be," says Passick. "They play with an urgency that makes you sweat, combining a unique funk groove meets rock'n'roll with the tremendous voice of Patrice, who is one of the most extraordinary front women I've seen in many a year."

But Sister 7, which also includes guitarist Wayne Sutton and drummer Sean Phillips (no relation to Darrell), also knew how to promote itself. "We toured for years and built up a following through word-of-mouth and updating our mailing list," notes Darrell Phillips. "We kept in touch with our fans, and they'd bring five new people to the next show—and the crowds kept getting better."

The group's songwriting contributed to a strong sense of direction among the group members, who brought different musical influences and writing styles to the table when they formed Sister 7 in 1991, when they were first called Little Sister.

"They spent so much time living together and on the road that they had a good understanding of what needed to be done—and their mission," says Danny Kortchmar, who produced



SISTER 7

"This The Trip." "They're not shy about expressing themselves to each other, and that has a lot to do with making a great band."

Sister 7's touring schedule continued nonstop after the release of "This The Trip," with Arista/Austin initially targeting the existing fan base and sending the band to retailer conventions prior to working radio.

"In the years since they formed in 1991, they had done everything that record companies try over and over to create," says Schnur. "Setting up a tour base, a database, building up new pockets of support over and over again to where they had pretty good numbers in certain markets. They put 1,000 people in a club on their own in some cases, so we wanted to cater to those kids first and build from there."

At Austin, Texas, record store Waterloo Records & Video, owner John T. Kunz has been one of Sister 7's supporters since 1992, when its first disc, a "Freedom Child," came out.

"They were still Little Sister then, and they did in-stores and we championed them with our 'Hear Texas Here' program spotlighting Texas artists," says Kunz. "Then they did the live album 'Live From The Nickel Beer,' and by that point they were selling a thousand pieces. So we've had a longstanding love affair with them, and now radio is jumping on and taking them from something that was a home-grown product into something that's blossoming everywhere."

Radio joined the party via "Know What You Mean" last month, adds Kunz, spiking sales from a steady eight to 10 pieces to "well over a box a week" at Waterloo currently. The single, says Kortchmar, was "obviously a strong tune" when he first heard a voice/guitar demo; he moved a Sutton guitar lick from the back to the front of the track and made Sean Phillips' drum part more "live" to help give the song a "hypnotic kind of quality."

The single was remixed by Ben Grosse and released in February. "Initial response was fantastic, and now the band is running around the country playing in front of radio station executives, on radio stations, and at radio-sponsored shows," says Schnur.

Tommy Mattern, assistant PD/

(Continued on page 16)


MCA NASHVILLE
Trisha Yearwood
The Triple Crown
Academy of Country Music Awards
TOP FEMALE VOCALIST
NARAS (Grammy)
BEST FEMALE COUNTRY VOCAL PERFORMANCE
Country Music Association
FEMALE VOCALIST OF THE YEAR
Trisha,
Congratulations on a
fantastic year!
This One
DYTB-YK1-OJ4Q
MCA NASHVILLE
KRIGER

Star Appearances Grace Ringo's Set

Mercury's 'Vertical Man' Features A High-Profile Lineup

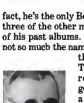
BY MELINDA NEWMAN

NEW YORK—There are a lot of doors that being an ex-Beatle will open, but one is especially valuable to Ringo Starr when it comes to asking other artists if they will appear on his album.

"I can call anybody. It's up to them to say yes or not, but at least they accept the phone call," Starr says, with a laugh.

Among the guests offering their resounding support on "Vertical Man," coming June 16 from Mercury Records, are Starr's former bandmates Paul McCartney and George Harrison, as well as Brian Wilson, Scott Weiland, Ozzy Osbourne, Joe Walsh, Aerosmith's Steven Tyler, and Alanis Morissette. The latter two appear on a remake of "Drift Away," with Tyler singing and playing drums.

Although delighted at the high-profile lineup, Mercury executives downplay the guests' significance when it comes to marketing the album. "Ringo has traditionally had guests on his album," says Josh Zieman, VP of product development for Mercury Records (U.S.). "In fact, he's the only Beatle to have all three of the other members on one of his past albums. But I think it's not so much the names as the music that matters. The fact is, a record isn't going to become a hit because of who's a guest performer on it."


STARR

Starr's first album of new material since 1992's "Time Takes Time" on Private Music, "Vertical Man" straddles the line between pop and rock and is chock-full of tuneful melodies with, at times, surprisingly reflective lyrics.

"People forget that we're growing up," he shrugs, regarding the lyrics. "I don't want to admit it, but a day at a time I'm starting to say, 'Well, I think it's time to grow up now, Richie.' And I say, 'OK. I've put up the fight for so long.' These are the things that interest me now."

Starr hooked up with the album's producer, songwriter Mark Hudson, through songwriter Dean Grakel, whose father is Starr's attorney. Hudson, Grakel, and fellow songwriter/guitarist Steve Dudas gathered at Starr's house in Los Angeles and started writing songs. Several sessions later—and with breaks for vacations, tours, and other business—the foursome had written an album of material.

"This is the first time I've really been involved [in my record]," Starr says. "Whereas before, I just sort of pick out other people's

(Continued on page 19)


'Last Waltz' Memories. Robbie Robertson, center, is flanked by VH1 president John Sykes, left, and director Martin Scorsese, right, following the taping of an interview for a VH1 special to celebrate the 20th anniversary of "The Last Waltz." The seminal film chronicled the last performance by the Band in 1976. Robertson, formerly with the Band, subsequently provided music for a number of Scorsese films.

Guitarist Jimmie Vaughan Gets 'Out There' With Rootsy Epic Set

BY CHRIS MORRIS

LOS ANGELES—Jimmie Vaughan plumbs the gutbucket roots of his Texas guitar style anew on his second Epic solo release, "Out There," in stores June 16.


VAUGHAN

The Austin, Texas-based musician implies that the title of the new album is in keeping with his musical orientation.

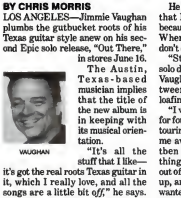
"It's all the stuff that I like—it's got the real roots Texas guitar in it, which I really love, and all the songs are a little bit off," he says. "You know the RCA dog, the way he's got his head tilted a little bit? That's the way I want it to be. I want it to be just a little off."

He adds, "This is the kind of stuff that I like, so I'm trying to do it, because I can't hear it if I don't do it. Where am I goin' to hear it? If I don't do it, it's not going to be there."

"Strange Pleasure," Vaughan's solo debut, was released in 1994. But Vaughan says the four-year lag between projects wasn't due to any loafing on his part.

"I wasn't much layin' on the couch for four years," he says. "I did a lot of touring after [the last album]. It took me awhile to get some songs, and then when I went in, different things happened, things that were out of my control. A tour would come up, and we'd go in and the studio I wanted wasn't available. I'd go somewhere else, and I'd get kicked out of there. A lot of different things happened."

(Continued on page 42)



Atlantic Makes A Bid For Sinéad O'Connor; Tyler's Knee Injury Stalls Aerosmith Tour

TIDBITS: Look for Atlantic Records to sign **Sinéad O'Connor**. O'Connor, who was formerly on EMI Records, had her last EP, "Gospel Oak," picked up by Columbia Records following EMI's closure. However, that was a one-off deal (Billboard Bulletin, May 1).

Aerosmith has postponed the remainder of its North American tour after lead singer **Steven Tyler** damaged his knee during a show in Anchorage, Alaska. Tyler will have to undergo knee surgery followed by 12 weeks of rehab. The dates, which ran through June 4, are expected to be rescheduled for later this year.

In other Aerosmith news, the band just cut a ballad, "I Don't Want To Miss A Thing," for the "Armageddon" soundtrack. The movie's cast includes Tyler's daughter, **Liv**. This marks the first time the group has recorded an original song for a major studio film.

On June 20, HBO will air a concert featuring **Billy Joel** and **Elton John** taped earlier that evening in Vienna. The special, produced by PictureVision's **Jon Small**, will be directed by **David Mallet**.

Nick Lowe hits the road June 9 in San Francisco in support of his new album, "Dig My Mood." Openers are **Dan Penn** and **Spooner Oldham**.

RCA has restructured its publicity department. Publicity director **Gina Orr** has moved from the the East Coast to the West Coast, while **Michael Taub**, associate director of publicity, based in Los Angeles, has left the company.

Voting continues through May 30 on the U.S. Post Office's new stamp series based on the '60s. Among the contenders in the arts and entertainment category are a **Beatles** stamp and one commemorating Woodstock.

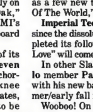
CREATION'S BABY: Creation Records in the U.K. will release an EP of new **Ronnie Spector** recordings in the fall. The EP consists of material Spector has been working on for months, as chronicled in this column, with producers **Joey Ramone** and **Daniel Rey**. The highlight of the set is a gorgeous version of **Johnny Thunders'** "You Can't Put Your Arms Around A Memory." No U.S. release is scheduled. As far as full-length album plans, a Creation spokesman says there are currently none but that "anything is possible."

COMING UP: Universal Records will release a Chumbawamba album in the fall that will consist of material from its previous eight U.K. recordings—none of which came out in the U.S.—as well as a few new tunes. The first single will be "Top Of The World," which is already out in the Europe.

Imperial Teen, **Roddy Bottum's** full-time project since the dissolution of **Faith No More**, has just completed its follow-up to "Seasick," "What Is Not To Love" will come out in August on Slash/London.

In other Slash news, former **Grant Lee Buffalo** member **Paul Kimble** is working on an album with his new band, **Pistol Star**. Expect a late summer/early fall release.

Woohoo! On Sept. 1, Rhino Records will release "Go Simpsonic With The Simpsons," a follow-up to 1996's "Songs In The Key Of Springfield." Similar to its predecessor, the new disc will contain songs, underscore music, and interstitial dialogue from the series.


by Melinda Newman

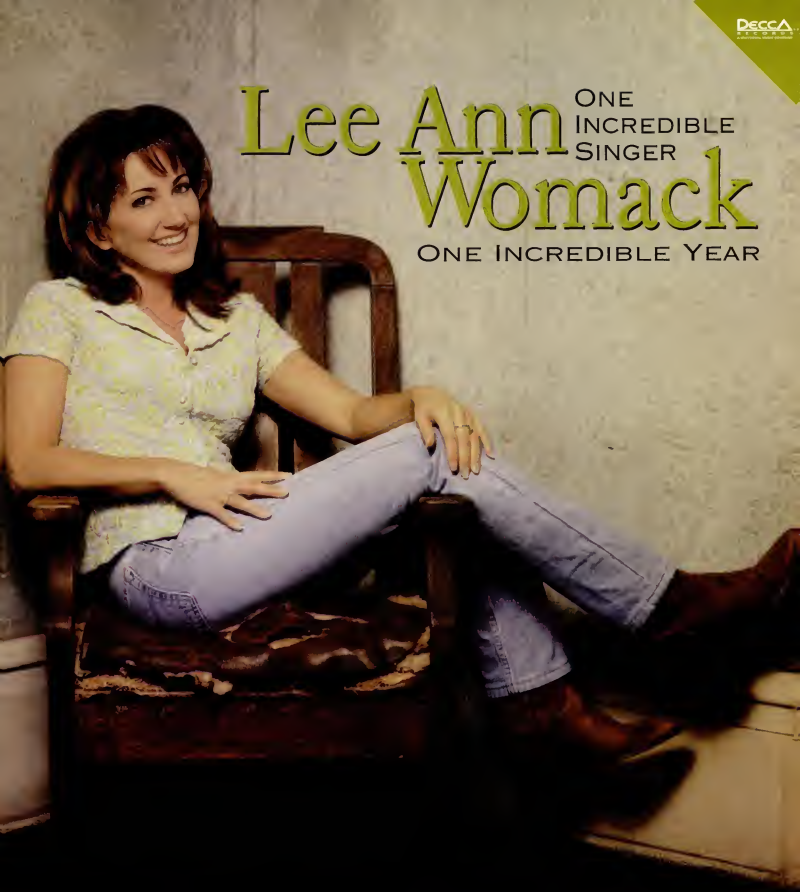
A two-CD singles collection from **Depeche Mode**, titled "The Singles 86-98," is slated for release on Oct. 13. The set will contain a new song, "Only When I Lose Myself," which will be serviced to alternative radio in late August.

THE HAD TO HAPPEN: Just as 550 Music is releasing the "Ally McBeal" soundtrack, Peter Pan Records is putting out two records featuring that annoying dancing baby who appears periodically to McBeal.

"The Official Dancing Baby CD" features four remixes of "Hooked On A Feeling," which the dancing baby cavorts to on the show. The CD came out April 28 and appears on this issue's Hot 100 Bubbling Under chart. The tune is performed by the new act **Baby Talk**. A full-length Dancing Baby album, featuring 14 bubble-gum hits like "Sugar Sugar" and "Dizzy," will be released May 26.

Since, as far as we know, the Dancing Baby doesn't sing (or he'd be called the Singing Baby), what makes these Dancing Baby CDs official is that Peter Pan's parent company, PPI Entertainment, has the license to manufacture and distribute Dancing Baby audio and video products. Therefore the cover of the releases is a 3D, animated, lenticular package of the Baby dancing. Get it now, because we believe the Baby's 15 minutes of fame were over 20 minutes ago

In the same vein, Jamie Records, better known for its back catalog of '50s and '60s music, has rushreleased "Goodbye Seinfeld" by **Soda & 7**. The song recalls epecific episodes and laments the program's end. For those people with a life who may not know, NBC is airing the last episode of "Seinfeld" on Thursday (14).



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STEWART REVISITS HIS ROOTS

(Continued from page 10)

ing up through the ranks right now are incredible. When I heard 'Weak As I Am' by Skunk Anansie, I was dying to sing it. It felt like a natural song for me."

With the decision to include that tune on the album—along with Superstar's sterling self-titled composition, Ron Sexsmith's "Secret Heart," and Mick Scott's "What Do You Want Me To Do"—the time had come to begin cutting tracks.

"Rod asked about producers," Diekins recalls. "Knowing the answer, I asked him who had produced those classic early records, and he said that he had. 'Then you have your producer,' I replied."

Stewart was instantly keen on the idea. "It was nice to eliminate the middleman for a change," he says, adding that he and longtime friend and keyboardist Kevin Savigar "had a fantastic time" digging into the task. "By this point, the album had become a mission to me. It was a chance to prove that I wasn't an old geezer ready to pack it in."

The end result of these sessions is an ornery, guitar-heavy set that largely re-creates the tone of a live concert. "Rocks" plays like the lip-smackin' sequel to Stewart's '70s-era smash "Hot Legs," while "Ooh La La," with its intricate mandolin lines, is the flip side of "Maggie May."

But how will a world that has gotten comfortable with the softer sound of recent Rod Stewart recordings react?

"Quite frankly, we always do well with Rod, no matter what he does," says Tim Devin, GM of Tower Records in New York. "The ladies, in particular, just love him. The old Faces fans that jumped off the bandwagon could very well come back with this one, which make this one of his bigger albums in recent times."

Retailers in the U.K. are equally intrigued by the project. "The fact that it has a lot of covers of popular U.K. bands makes it extra interesting here," says Ron Sawyers, buyer for Record Tower, an indie outlet in London. "At the minimum, people will want to hear what Rod does to a song like 'Cigarettes & Alcohol.' It could do quite well, at the end of the day."

The radio outlook for "When We Were The New Boys" is equally positive. Although the label isn't slated to begin soliciting pop, AC, and mainstream rock airplay in the States on the first single, "Ooh La La," until Tuesday (12), programmers are optimistic about its future with listeners.

"It has that classic 'Maggie May' sound that I think people will gravitate toward," says Blake John, assistant music director at KCMU Seattle.

Radio promotion for "Ooh La La" in the U.K. and throughout much of Europe begins on Monday (11).

Now that the creative part of the project is behind him, Stewart, who is managed by Arnold Stiefel and Annie Challis, is eager to get back on the road. He's scheduled to begin a world tour, booked by International Creative Management, July 14 in Hartford, Conn. Much of the tour will be promoted by Delsener/Slater.

"I can't wait to play these songs," Stewart says. "I'm not like a lot of other artists who hate to be on the road. I actually get quite jittery when I'm away from the stage for too long."

Before he hits the road, Stewart will shoot a videoclip for "Ooh La La" with director Randee St. Nicholas. He'll also spend much of May and June making TV appearances. At the top of the agenda is an episode of VH1's "Storytellers" that he recently taped at New York's Supper Club.

POLYGRAM JOINS EMI AS OPTION FOR SUITORS

(Continued from page 3)

[their stake]," comments one analyst. "It's cheaper to buy the 25% they don't own; then they can do pretty much what they want."

A key player in a future sale of both EMI and PolyGram is likely to be London-based fund manager Mercury Asset Management, which controls just less than 10% of EMI stock and is thought to be the single largest shareholder in Poly-Gram after Philips, with nearly 3 million shares, or about 1.5% of the company. A Mercury spokesman said that the company does not discuss individual stocks.

Analysts have said that Philips wanted to keep PolyGram in order to have an interest in a major software company as it develops new entertainment technologies. But it has had a change of heart about that philosophy and is known to have been keen for some time to divest its PolyGram holding in order to focus on core businesses.

"They feel they're not getting the value out of PolyGram," adds the analyst. "They just don't like having to manage the business quarter by quarter."

PolyGram reported a net profit of 15 million guilders ($7.5 million) for the first three months of this year, compared with 122 million guilders ($59 million) in the same period in 1997.

Assistance in preparing this story was provided by Don Jeffrey in New York.

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Nashville, TN	May 30
Jackson, MS	May 31
Corpus Christi, TX	June 2
Dallas, TX	June 4
Houston, TX	June 5
Little Rock, AR	June 6
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MTV EUROPE SETTLES LICENSING DISPUTES WITH U.K., EU GROUPS

(Continued from page 1)

illegal cartel under British and European law. The network began parallel actions in the U.K.'s High Court and in a complaint to the European Commission; the actions cited both VPL and the major labels as represented by the International Federation of the Phonographic Industry (IFPI). On May 6, both of those actions were dropped after a settlement between the sides (Billboard Bulletin, May 7).

Had the Commission upheld MTV's complaint and ruled that VPL's collective licensing was illegal, all similar societies in all rights sectors in the EU would have had their legal foundations removed.

The settlement of MTV's case has come out of the blue and in unusual circumstances. Normally, such issues are resolved in the context of a courtroom, with a judge announcing that the case has been settled within the framework of the legal dispute. However, this settlement has been reached away from the court; the U.K. and European legal actions have ceased simply because MTV's initial complaint was withdrawn.

When contacted by Billboard, each organization referred to a joint statement that notes that the settlement agreement "contains a confidentiality provision which precludes the parties from disclosing its terms."

The dispute has gained a large number of complexities in its six-year passage through the British and European legal systems. One of those complexities is that, during the six years, four of the five majors named in the initial complaint have split from VPL in this area and done their own direct deals with MTV. Only Warner Music hasn't done so, although it has been suggested that Warner has reached a deal with the broadcaster that preopitated the settlement. However, it is known that Warner Music has not struck such a deal and remains in negotiation with MTV over rights and payments.

Asked about the settlement, president of MTV Networks International Bill Roedy only says, "I'm pleased we're no longer fighting, but because of the confidentiality clause, that's all I can say." Calls to VPL and the IFPI had not been returned by press time.

The end of the dispute removes a thorny problem for the European Commission and a profound threat to the EU's collecting societies. It's highly unusual for the Commission to consider a complaint such as MTV's for six years without being able to reach a public conclusion. Sources within Commission circles in Brussels suggest the Commission was reluctant to make a ruling that, if it had favored MTV's position, would have outlawed a continentwide working practice.

Indeed, the dilemma the Commission faced was evident in 1994, when the DG15 internal market department and the DG4 competition department were in open dispute about the case. DG4 executives were eager to pursue the issue and, because of their predilection for free trade, appeared to be leaning toward MTV's position. In contrast, DG15—a department whose sole responsibility is the smooth running of the single European market—was equally keen that the status quo of collective licensing not be undermined.

Senior record industry figures in the U.K. believe Brussels civil servants feared to act. The British High Court decided three years ago that it would not hear the dispute until a decision had been made public by the European Commission.

Some procedural matters did come before the court, however. The last of these was in February, when a High Court judge ruled that MTV must disclose to its opponents sensitive commercial information. MTV had asked the court to let it keep the information secret.

ARISTA/AUSTIN'S SISTER 7

(Continued from page 10)

music director at modern AC WALC St. Louis, says about "Know What You Mean," "It's been top 10 in phones since we put it on and fits our audience perfectly."

"The beauty of this situation is that so many bands have a single and suddenly gain a radio and sales base, which is so fragile," says Schnur. "But this isn't an overnight success story, but a band that's developed over the years in many markets. We made sure we catered the album to that fan base, with the right song or two to take it to the next step."

The next step, Schnur notes, includes a "more adult" image shift, as evidenced in the video for "Know What You Mean." The Progressive Global Agency-booked band is planning to expand its base internationally, having toured Germany with labelmate Abra Moore last fall and performed a residency stint in Paris.

Pike, meanwhile, says she expects the band to grow artistically. "What's attractive about Sister 7 right now is due to a mainstream single that's really a watered-down version of what the band does as a whole," says the vocalist, a Warner-Tamerlane writer, along with the rest of the group. "It's the safest song on the record for radio and isn't risky at all.

"But the band's a rock band," Pike adds. "Most of our stuff pushes things ahead of the curve, and we hope to put things out that are more representative of what we do."



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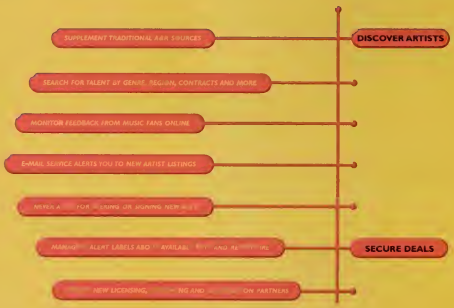
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BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance / Capacity	Promoter
ERIC CLAPTON DISTANT CONSINS	Madison Square Garden New York	April 18-20	$2,293,560 $85/$62.50/$40	48,342 three sellouts	Delsener/Slater Enterprises
GARTH BROOKS TRISHA YEARWOOD	Roberts Stadium Evansville, Ind.	April 30-May 3	$894,873 $19.50	46,302 two sellouts	Varnell Enterprises
PHISH	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	April 2-3	$824,320 $24	34,340 two sellouts	Delsener/Slater Enterprises
ERIC CLAPTON DISTANT CONSINS	Charlotte Coliseum Charlotte, N.C.	April 22	$712,775 $52.50/$40	14,925 sellout	Cellar Door
ERIC CLAPTON DISTANT CONSINS	Thompson-Boling Arena, University of Tennessee, Knoxville Knoxville, Tenn.	April 23	$611,695 $50/$35	11,576 12,301	C&C Concerts
MARY J. BLIGE BRANDY MOSES HEAT	Universal Amphitheatre Universal City, Calif.	April 9-10	$431,427 $55.50/$43/$40	8,619 12,252	Universal Concerts
LEANN RIMES BRYAN WHITE	Universal Amphitheatre Universal City, Calif.	April 24-25	$398,623 $45/$33/$29/$25	11,483 two sellouts	Universal Concerts M.L. Productions
ANDRE BRIS	General Motors Place Vancouver	April 25-26	$386,468 (US$6,875 Canadian) $41.17/$25.89	12,318 14,795 two shows	Universal Concerts Canada
AEROSMITH SPACEHOG	Spokane Arena Spokane, Wash.	April 24	$372,700 $35	11,980 sellout	Bill Graham Presents
AEROSMITH SPACEHOG	Colorado Springs World Arena Colorado Springs, Colo.	April 22	$293,006 $34/$31	8,716 8,863	Chuck Morris Presents Bill Graham Presents

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Geffen's Pure Sugar Works Its Starr Power

BY LARRY FLICK

NEW YORK—As the June 16 release of its self-titled Geffen debut draws near, Pure Sugar aims to build upon its increasingly high club profile. With flamboyant front woman Jennifer Starr as its not-so-secret weapon, the act is poised for a major pop breakthrough.

In mid-March, the label issued the club-focused 12-inch single "Hands To Heaven," a house music anthem that has scored immediate turntable action throughout the U.S. The track is No. 15 on this issue's Hot Dance Music/Club Play chart.

While DJs have solidly bonded with the state-of-the-street remixes by Mijangos, Rhythm Masters, DJ Icey, and Pure Sugar masterminds Richard "Humpty" Vission and Pete Lorimer, it is Starr's vibrant, delightfully over-the-top vocal that has triggered the loudest raves.



STARR

"It's unusual to discover a dance singer who can not only sing but also has the personality to be a star," says Billy Rhodes, a Seattle club DJ.

Marlon Creaton, manager of the independent Record Kitchen in San Francisco, echoes Rhodes' sentiment. He adds that Starr "makes the dance genre look good, because you know she has a great future ahead."

And the idea of dealing with an act that's capable of being more than a limited turntable entity is what attracted Geffen A&R executive Craig Coburn to Pure Sugar in the first place.

"The problem that most labels have with dance music is that they basically throw it out on vinyl and maybe at some point to radio and wait for miracles," he says. "Pure Sugar will be marketed as all other serious artists on the label are. Our focus will begin at the club level and then [move] to radio and television."

(Continued on page 41)

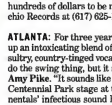


Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

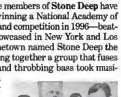
BOSTON: Singer/songwriter **Nate Borofsky** knows what makes his folk songs rock. "Honesty," he says. "I think a lot of my energy comes from that." Part of a new breed of songwriters influenced more directly by **Ani DiFranco** than **Woody Guthrie**, Borofsky harnesses his honesty on his self-produced and self-recorded album "500 Miles," blending in healthy doses of musicianship and humor. "I guess I'd say I've got one leg stuck in folk up to my knee, and the other leg is kind of flailing around in the air," he says. Perhaps because he started performing literally in order to communicate, the 23-year-old's live show is where he really shines. As a teenage exchange student in Germany, Borofsky says, he made friends his age by becoming "a kind of human jukebox, learning to play a bizarre range of stuff from **Cat Stevens** to the **Red Hot Chili Peppers**." Now his shows at coffeehouses and bars have audiences throughout New England bopping, as they were at a recent songwriters' circle at New York's Dark Star Lounge. Borofsky says watching DiFranco's career develop has influenced his choices so far. Her success, he says, has shown him that he "can do music for a living, not be filthy rich, and most importantly, not sign with a big major label." But with characteristic humor even about his own ethics, Borofsky evokes **Vance Gilbert's** words: "This career is great—there's literally hundreds of dollars to be made every year!" Contact Borofsky's Finocchio Records at (617) 625-1741 or mail@finocchio.com. **DYLAN SIEGLER**

ATLANTA: For three years, **the Lost Continentals** have been serving up an intoxicating blend of smooth swing rhythms, rockabilly riffs, and sultry, country-tinged vocals to packed clubs around the Southeast. "We do the swing thing, but it sure doesn't sound like Vegas," says vocalist **Amy Pike**. "It sounds like Georgia." From Atlanta's Cotton Club to the Centennial Park stage at the 1996 Summer Olympics, the Lost Continentals' infectious sound has stirred a wide audience beyond the zoot suit-and-martini set. "People are really ready for music they can dance to together," Pike explains. With a lyrical style that ranges from soft and sassy to downright bawdy, Pike puts a new spin on swing's tough-guy image. "We get a lot of girls who tell me they identify with us," she says. "I think a lot of them appreciate the idea that a sexy woman can be a strong woman." Although swing music hasn't yet earned a category at the Atlanta Local Music Awards, the band has received nods from the local industry as best rockabilly band for two consecutive years. Since January, the band has also been getting serious attention for its debut, "Moonshine And Martinis" (Landslide). In its first month, the album landed near the top of the sales charts of several local independent music stores with more than 1,000 copies sold, and it entered into heavy rotation at Atlanta's WRAS. Recently serviced nationally, the album has already sold more than 3,000 units and has garnered airplay on nearly 100 college and roots-music stations in 33 states. Contact Pike at 404-524-8907. **BRUCE BUCKLEY**



THE LOST CONTINENTALS

NASHVILLE: Hard-rapping rock music in this town won't be booked on the Grand Ole Opry any time soon, but the members of **Stone Deep** have their sights set on bigger stages. After winning a National Academy of Recording Arts and Sciences unsigned-band competition in 1996—beating out 2,500 other groups—the band showcased in New York and Los Angeles. That same year, the band's hometown named Stone Deep the outstanding unsigned artist of 1996. Pulling together a group that fuses intelligent rapping with electric guitar and throbbing bass took musicians from both sides of the Mason-Dixon line. Hailing from New York's Long Island, guitarist **Glen Cummings** migrated to Music City on a hunch that he could hook up with like-minded musicians. Enter Nashville native **Ronzo "Beast" Cartwright.** The two hit it off, writing music that combines rap and blues-based alternative music. Bassist **Tim Brooks** and drummer **David DePriest**e completed the lineup. "Music is wherever you are," says Cartwright. "Place doesn't matter so much. But for us, this is a good place to live. It's just about keeping it real." Stone Deep has received airplay on WKDF Nashville and college station WRVU. Contact **John Conlon** at 617-777-7425. **SANDRA SCHULMAN**



STONE DEEP

STAR APPEARANCES GRACE RINGO'S SET

(Continued from page 12)

songs or songs other people had written that I thought were vaguely trying to say what I would have liked to say, on this, we're really trying to say what I want to say, thank you."

The first single, the shuffling sing-a-long "La De Da," will go to top 40, triple-A, and hot AC radio June 1.

Also sure to grab attention is Starr's harmonica-drenched, bluesy take on "Love Me Do," which, as Beatle archivists will note, is the only No. 1 single on which Starr did not play drums, although he is on the album version.

"I'm on the album, and nobody can tell the difference, so it's not like [drummer] Andy White was doing anything critical here, but George Martin wasn't too happy with the drummers before me, shall we say. So when I was coming down, he didn't know anything about me. He wanted to play it safe, and he had Andy White ready for it. I always said, 'Oh, you can't do Beatles music.' Well, why not? And as Mark was saying, 'You were one of them, you know.' "

Despite Starr's icon status, radio play is no guarantee, a fact Zieman acknowledges. "I think it's safe to say that it's going to be a real challenge for us to get exposure at radio, but we feel the music will speak for itself," he says. "We'll be aggressively attacking radio, but there will be several other things we do that will create awareness to back up our promotional assault."

> *'The great thing about marketing Ringo is you get to try to tap into the Beatles' fan base, which is one of the largest fan bases there is'*

Certain to draw media attention is the taping of the video for "La De Da," which will be shot partially on Sunday (10) at New York's Shea Stadium, site of the Beatles' groundbreaking U.S. date in 1965. "It will be a Beatle's return to Shea Stadium," says Zieman. "Ringo's going to the stadium and will lead the audience in a verse of 'La De Da.' "

The marketing plans also include a slate of high-profile TV appearances by Starr the week of the album's release, including slots on "The Tonight Show With Jay Leno," "The View," and "Live With Regis & Kathie Lee."

Other release-week activities include a syndicated radio special June 15 to world-premiere the album. The special will include interviews with Starr and album guests.

"The great thing about marketing Ringo is you get to try to tap into the incredible Beatles fan base, which is one of the largest fan bases there is," says Zieman. "They're all over the Web and meeting on a regular basis."

To that end, Starr will hold a chat on America Online the week of release, with one chat participant winning a trip to see Starr in concert in London with the All-Starrs.

More specifically, Mercury is working with the organizers of Beatlefest to coordinate a mailing to recent convention attendees. The postcard mailing will offer a deal whereby fans who preorder the album will receive a 7-inch single of "La De Da" backed with a non-album track.

Additionally, Mercury is tying in with the British Rock Symphony tour, a summer outing that will feature an orchestra and rock band doing Beatles, Who, and other Brit-rock material. "We'll have displays for Ringo's album on site because they're doing Beatles music and because Ringo's son [Zak Starkey] is in the band," says Zieman. "Many of the people interested in Ringo will go to that tour."

Mercury is also offering a special deal through Best Buy. Customers who preorder "Vertical Man" from the consumer electronics chain will get a three-song CD with tracks not on the album.

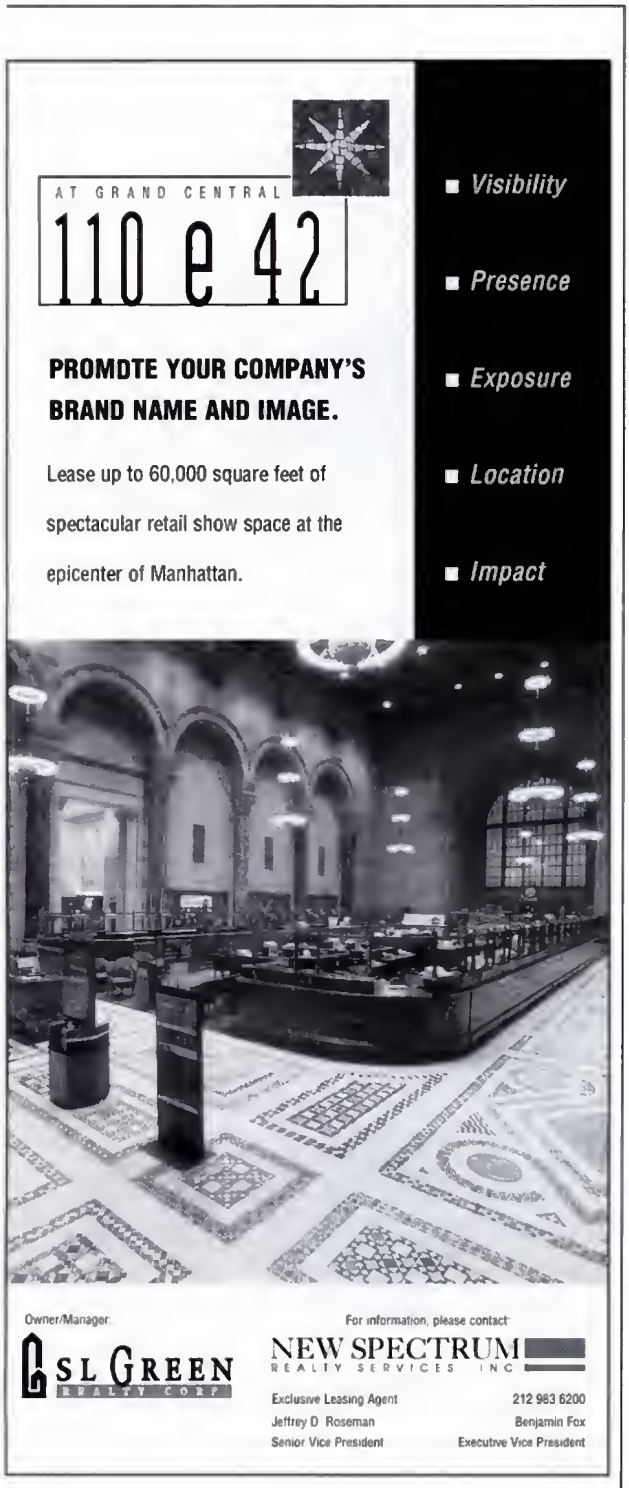
A limited-edition Digipak, with a run of at least 100,000 units, will be available to all retailers, along with the jewel-box release. "Ringo had a lot of input in the Digipak," says Zieman. "It has some additional artwork and a die-cut design." The limited edition will be the same price as the regular CD.

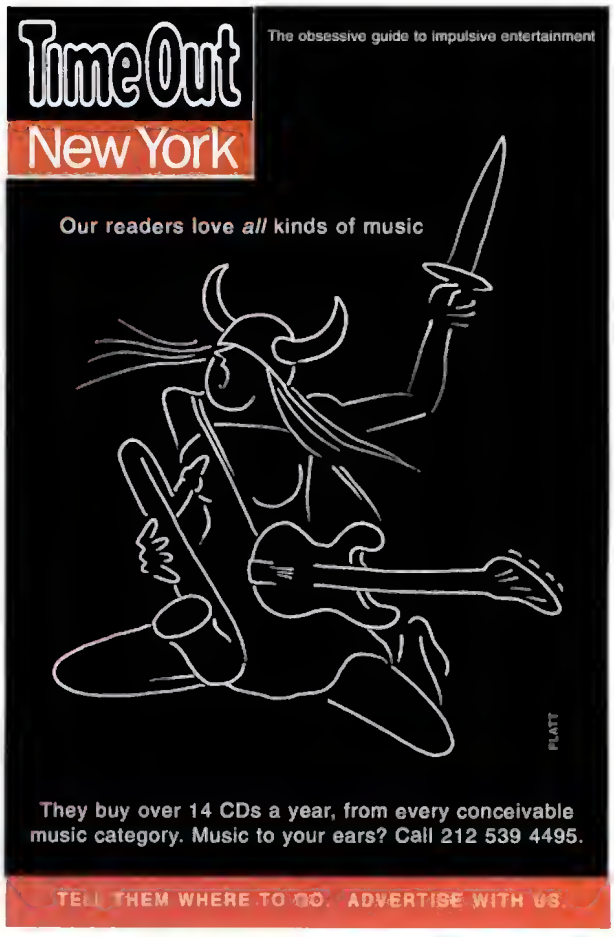
Starr's sheer affability can also help entice music consumers, says John Artale, buyer for Carnegie, Pa.-based National Record Mart. "He always was the Sonny Bono of the Beatles; everybody likes him," says Artale. "It sounds like something that should be pretty easy to market, and people are very aware of him because he's been doing the shed tours [with the All-Starrs]. I think people that like music like him."

Indeed, Ringo's All-Starrs (with Jack Bruce, Peter Frampton, Procol Harem's Gary Brooker, Bad Company's Simon Kirke, and Mark Rivera, saxophonist for Billy Joel) will be touring Europe and Russia this summer. As with All-Starrs lineups in the past, each artist, backed by the others, takes turns as the front man, performing his or his group's greatest hits.

However, other than a few selected appearances, including Tuesday (12) at New York's Bottom Line and a Wednesday (13) taping for VH1's "Storytellers," Starr will not be touring solely to promote "Vertical Man."

"I don't really ever want to do the two hours where it's just me," says Starr. "I like the mixture of the All-Starrs because it's so much fun. I get down in front and do the entertaining thing, and then I'm back behind the drums, and it can't be bad backing Jack Bruce and Peter Frampton and having all the fun while they take the weight."







ASCAP held a dinner at Nashville's Richland Country Club to honor its Christian music songwriters and publishers. "Beauty For Ashes," written and recorded by Crystal Lewis and published by Metro One, was named song of tha yaar. Mark Haimermann was named ASCAP's Christian songwriter of tha yaar. Pictured, from left, are Metro One's Brian Ray, Lewis, ASCAP's Dan Keen, ASCAP's Connie Bradley, EMI Christian Music Publishing's Steve Rice, and Haimermann.



During GMA Week, Phil Vischer, president/CEO of Big Idea Entertainment (better known to "Veggie Tales" fens as tha voice of Bob tha Tomato) announced that tha popular children's series would be introducing a new character, Madame Blueberry. Vischer end company won the Grady Nutt Humor Award during GMA Week's opening ceremonies end netted the Dove for longform music video for "A Very Silly Sing-A-Long." Pictured, from left, are Gaylord Entertainment CEO Terry London; Vischer; Vischer's wife, songwriter/creative consultant Lisa Vischer (the voice of the character Junior Asparagus); and Squint Entertainment president Steve Taylor.



Sparrow labelmates Steven Curtis Chapman, right, and Andy Griffith chat prior to appearing on TNN's "Crook & Chase" show to promote tha Dove Awards. Chapman became the evening's most-lauded winner with five awards.



The GMA awarded Billboard magazine the Mainstream Contribution to Gospel Music Award. Billboard's Wada Jessen, country and contemporary Christian chart director, end Deborah Evans Price, Christian and country associate editor, accepted the honor during the convention's opening ceremonies. Pictured, from left, are Roland Lundy, president of Word and chairman of the GMA's board of directors; Jessen; Price; and Frank Breeden, president of the GMA.

GMA Week Festivities Take Wing Despite Nashville Tornado

Though a tornado ripped through downtown Nashville just three days prior to the start of the convention, the Gospel Music Assn.'s GMA Week went ahead as scheduled April 19-23. Seminars, showcases, award presentations, and other festivities kept the more than 1,900 paid registrants busy. The week was capped by the 29th annual Dove Awards at the Nashville Arena.



SESAC honored its Dove-nominated writers and publishers with an event at Nashville's Hermitage Hotel. Regie Hamm was named SESAC writer of the year for the third consecutive year. Pictured, from left, are SESAC senior VP of writer/publisher relations Pat Rogers, SESAC writer end Word Records A&R VP Brant Bourgeois, Maverick Music's Steve Carmack, Geoff Moore, Hamm, Petra founder Bob Hartman, SESAC senior director of writer/publisher relations Rebecca Brown, Word/Idea Publishing VP/GM Shawn McSpedden, and SESAC writer Bob Carlisle.



Word rock group Petra took home the Dove for praise and worship album for "Petra Praise 2: We Need Jesus." Pictured, from left, are band members Louie Weaver, Kevin Brendow, Pete Orta, Lonnie Chapin, and John Schlitt.



In addition to honoring Dove-nominated songwriters Steven Curtis Chapman, Kathy Troccoli, and Toby McKeehan, BMI gave certificates of recognition to industry veterans Charlie Daniels and the Florida Boys' Les Beasley, president of the National Quartet Convention, at an awards dinner held at BMI's Music Row offices during GMA Week. Daniels was recognized for his "contributions to the fields of Southern rock, blues, country, and gospel music." Beasley was honored for his "contributions to the National Quartet Convention and preserving and enhancing Southern gospel music." Pictured, from left, are Beasley, BMI president/CEO Frances Preston, Daniels, and BMI's Roger Sovine and Thomas Cain.



The partnership between Provident Music Group, EMI Christian Music Group (EMI CMG), Word Entertainment, and Verity Records helped the "WOW Gospel 1998" compilation reach gold status in a little over two months. Those involved in the project presented GMA president Frank Breeden with a gold double-album plaque during GMA Week's opening ceremonies. Pictured, from left, are EMI CMG VP of strategic planning Scott Hughes, Word Gospel VP Chuck Myricks, EMI Gospel director of marketing Shawn Tate, Breeden, Provident president/CEO Jim Van Hook, Verity VP/GM Tare Griggs-Magee, and Jive/Verity Records VP of marketing Jazzy Jordan.



Southern gospel trio the Martins hosted the GMA's annual songwriter showcase during GMA Week, which featured performances by Steven Curtis Chapman, the Steeles, and Michael W. Smith. Later in the week, at the Dove Awards, the Martins took home their third consecutive Dove in the Southern gospel album of the year category for "Light Of The World." Pictured, from left, are the Martins' Judy Martin Hess and Jonathan Martin, Smith, and the Martins' Joyce Martin McCollough.



Dove Awards co-host John Tesh greets fellow co-host Naomi Judd. Tesh has signed a deal with Word Entertainment to take him into the Christian music marketplace.



Veteran songwriter Dottie Rambo, left, shares the stage with Whitney Houston as she accepts the Dove Award for traditional gospel recorded song for Rambo's classic "I Go To The Rock." They are pictured with Andraé Crouch, right, who won in the contemporary gospel album category for "Pray."

Billboard WORLDWIDE SPECIAL SECTIONS

R&B MUSIC

Catch this R&B essential player's guide. The hottest artists, directors, executives & stations will pack the pages of this music industry must-read. We'll report on the rise of "neo-soul", examine the integral role videos play, report on the latest British acts, feature year-to-date charts and more!! Call today to join in!

CONTACT: Kara DioGuardi 212.536.5008

ISSUE DATE: JUNE 6
AD CLOSE: MAY 12

SOUNDS OF THE CITIES: MUNICH

A complete who's who of Munich: talent, labels, clubs, retailers and more! This is your chance to reach this exploding German marketplace.

ISSUE DATE: JUNE 6
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DVD

All you need to know about DVD, the latest cutting edge technology. From DVD creation to retail sales, we'll explore the technology behind this new video phenomenon. Jump on this technological wave today!

ISSUE DATE: JUNE 13
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MUSIC PUBLISHING

Vintage copyrights in TV and radio commercials, high tech methods used to monitor usage and the Songwriters Hall of Fame are just a few of the highlights featured in this special spotlight. Don't miss out!

ISSUE DATE: JUNE 13
AD CLOSE: MAY 19

Jill Carrigan
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FUTURE SPECIALS

ITALY - Issue date: JUNE 20 • Ad Close: MAY 26
WORLD & CELTIC MUSIC - Issue Date: JUNE 20 • Ad Close: MAY 26
JAZZ - Issue Date: JUNE 27 • Ad Close: JUNE 2
PRE VSDA - Issue Date: JULY 4 • Ad Close: JUNE 9
AMSTERDAM - Issue Date: JULY 4• Ad Close: JUNE 9
VSDA - Issue Date: JULY 11 • Ad Close: JUNE 16

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BILLBOARD'S HEATSEEKERS ALBUM CHART

COMPILED FROM A NATIONWIDE SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

MAY 16, 1998

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
★★★ NO. 1 ★★★				
1	4	5	**FUEL** 550 MUSIC 66554/EPIC (7.98 EQ/11.98)	**SUNBURN**
2	2	6	**SYLK-E. FYNE** GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK
3	3	13	**EDWIN MCCAIN** LAVAATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
4	NEW ▶		**FUGAZI** DISCHORD 110* (10.98/11.98)	END HITS
5	8	11	**JAGGED EDGE** 90 SO DEF 6511/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
6	10	2	**ROY D. MERCER** CAPITOL NASHVILLE 54301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
7	7	8	**ALI SAINTS** LONDON 828997/SILVERTONE (10.98 EQ/16.98)	ALI SAINTS
8	5	12	**SEEKING MAN** SHOCKING VIBES 151*/TVT (9.98/14.98)	MANY MOODS OF MOSES
9	9	10	**SEVENDUST** TVT 5730 (10.98/15.98)	SEVENDUST
10	3	2	**THE URGE** IMMORTAL 69132/EPIC (10.98 EQ/16.98)	MASTER OF STYLES
11	11	42	**MICHAEL PETERSON** ◆ REVISE INSIGHTFELT 4661/BRAINWAVE GROUP (10.98/16.98)	MICHAEL PETERSON
12	20	51	**LEE ANN WOMACK** DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
13	39	3	**ELVIS CRESPO** SONY DISCOS 82624/SONY (8.98 EQ/14.98)	SUAVEMENTE
14	15	4	**DAVINA** LOUD 67536*/RCA (10.98/16.98)	BEST OF BOTH WORLDS
15	7	2	**WITCHDOCTOR** ORGANIZED NOIZE 90416*/INTERSCOPE (10.98/16.98)	...A S.W.A.T. HEALIN' RITUAL
16	16	32	**THE KINLEYS** EPIC 67965/SONY (NASHVILLE) (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
17	NEW ▶		**MANNY MANUEL** MERENGUE 82993/LA (8.98/13.98)	ES MI TIEMPO
18	14	18	**AVALON** SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
19	19	11	**JIMMY RAY** EPIC 69104 (10.98 EQ/16.98)	JIMMY RAY
20	21	12	**MONO** ECHO 53667/MERCURY (8.98 EQ/12.98)	FORMICA BLUES
21	18	6	**CLEDUS T. JUDD** RAZOR & TIE 82835 (10.98/16.98)	OIO I SHAVE MY BACK FOR THIS?
22	17	11	**DAVID KERSH** CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
23	32	18	**COAL CHAMBER** ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
24	13	4	**THE SUICIDE MACHINES** HOLLOWAY 162060* (8.98 EQ/12.98)	BATTLE HYMNS
25	33	5	**HARVEY DANGER** SUBPOP/HOPE 516003/SUBPOP (10.98 QD/14.98)	WHERE HAVE ALL THE MERRYMAKERS GONE?

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ◆ Albums with the greatest sales gains. © 1998, Billboard/BPI Communications.

26	25	56	**DAFT PUNK** SOMA 4250SP/VIRGIN (10.98/16.98)	HOMEWORK
27	30	32	**ALEJANDRO FERNANDEZ** ◆ SONY DISCOS 82445/SONY (8.98 EQ/14.98)	ME ESTOY ENAMORANDO
28	26	6	**GOD LIVES UNDERWATER** 1 (10.98/11.98)/ MAM 11.98 GA/2.98	LIFE IN THE SO--CALLED SPACE AGE
29	12	3	**CLUTCH** COLUMBIA 69113 (10.98 EQ/16.98)	THE ELEPHANT RIDERS
30	28	4	**KEIKO MATSUI** COUNTDOWN 17775/ALG (10.98/15.98)	FULL MOON AND THE SHRINE
31	41	3	**RAMMSTEIN** MOTOR/ISLAND 539901/ISLAND (8.98 EQ/10.98)	SEHNSUCHT
32	27	7	**MORCHEEBA** CHINA 31020/SIRE (16.98 CD)	BIG CALM
33	31	27	**SUENA VISTA SOCIAL CLUB** WORLD CIRCUIT/NONESUCH 79740 (10.98/7.98)	BUENA VISTA SOCIAL CLUB
34	43	29	**ROY D. MERCER** CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
35	44	6	**ALEJANDRO SANZ** WEA LATINA 20281 (8.98/13.98)	MAS
36	23	6	**PULP** ISLAND 524492 (10.98 EQ/16.98)	THIS IS HARDCORE
37	24	2	**MARVALESS** AMQ/NOO TRYBE 456/SYRVIGN (10.98/15.98)	FEARLESS
38	NEW ▶		**EVE 6** RCA 67617 (9.98/13.98)	EVE 6
39	29	2	**MARGARET BECKER** SPARROW 51552 (10.98/15.98)	FALLING FORWARD
40	47	3	**BLACK LAB** DGC 25127/GEFFEN (10.98/16.98)	YOUR BODY ABOVE ME
41	45	25	**KAREN CLARK-SHEARD** ISLAND 524297 (10.98 EQ/17.98)	FINALLY KAREN
42	35	38	**DIANA KRALL** IMPULSE! 213/GRP (10.98/16.98)	LOVE SCENES
43	NEW ▶		**7 MILE** CRAVE 68043/EPIC (10.98 EQ/16.98)	7 MILE
44	38	4	**JOHN SCOFIELD** VERVE 539979 (10.98 EQ CD)	A GO GO
45	RE-ENTRY		**NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE** NEW LIFE 43308/BMYTH (12.98/16.98)	STRENGTH
46	RE-ENTRY		**JOSE LUIS RODRIGUEZ WITH LOS PANCHOS** SONY DISCOS 82635/SONY (8.98 EQ/14.98)	INDIVIDABLE
47	5	9	**CRYSTAL LEWIS** MYRRH 50161/WORD (10.98/15.98)	GOLD
48	RE-ENTRY		**ROY D. MERCER** CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA! VOLUME 1
49	49	2	**JOHNNY P** C-TOWN/RAP-A-LOT 45628/VIRGIN (10.98/16.98)	THE NEXT
50	50	6	**DJ HONDA** RELATIVITY 1613* (10.98/15.98)	Hill

POPULAR UPRISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

SERENE-ADE: Paradigm Records released **Katie McMahon**'s new album, "After The Morning," May 5 as the first title from new contemporary Irish music imprint Serene.



Dressed To Kill. Josh Rouse's intelligent, emotionally charged debut album, "Dressed Up Like Nebraska," bowed on Slow River/Rykodisc April 28. Rouse returns from Europe, where he is opening for Richard Davies, and is slated to play May 29 and June 11 in Philadelphia. Meanwhile, the first single, "Late Night Conversation," is airing on public stations KCRW Los Angeles and WXPN Philadelphia.

McMahon, an original lead soloist from "Riverdance," is performing with the show at the Pantages Theatre in Hollywood through May 17. Paradigm will be focusing on each market that the classically trained singer/harpist visits as the "Riverdance" troupe moves across the country.

POSSESSED: Following up their Loosegroove debut, "Loaded," the **Hi Fi Killers** tweak their instrumental old-school funk/hip-hop vibe on the full-length "Possession," due June 9.

The album, which features vocal contributions from such artists as **Lonnie Marshall, Tobias Flowers,** and **Reggie Watte,** also reenlists renowned **Muscle Shoals Horns** member and session player **Jim Horn**—the father of Hi Fi Killer **Johnny "Guitar" Horn**—on sax and flute.

"Possession" is being released as a limited-edition double-album including a bonus CD of instrumental bonus cuts and outtakes from earlier sessions.

IM A SLUT: Slipdise/Mercury is hoping to break a furious, throbbing cover of **Berlin**'s "Sex (I'm A . . .)" by industrial rock act the **Rorshach Test.**

So far, the Seattle-based



Mixin' & Stealin'. "Anti-Theft Device," the solo debut by Mixmaster Mike of Invisibl Skratch Piklz fame, is due on Asphodel Records July 28, two weeks after the release of the new Beastie Boys album, on which he prominently guests. Mike will begin opening dates for the Beasties July 31.

REGIONAL HEATSEEKERS NO. 1s



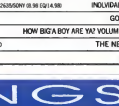
THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.

NEW NORTH CENTRAL	MIDDLE ATLANTIC
1. **The Urge** Master Of Styles	1. **Fuel** Sunburn
2. **Roy D. Mercer** How Big'A Boy Are Ya? Volume 4	2. **Seventh House** Seventh House
3. **Michael Peterson** Michael Peterson	3. **Bennie Man** Many Moods Of Moses
4. **Syb-E. Fyne** Raw Sylk	4. **Ali Saints** Ali Saints
5. **Ali Saints** Ali Saints	5. **Divine Sent** Of Both Worlds
6. **Edwin McCain** Misguided Roses	6. **Jagged Edge** A Jagged Era
7. **The Kinleys** Just Between You And Me	7. **Fugazi** End Hits
8. **Jimmy Ray** Jimmy Ray	8. **Manny Manuel** Mi Tiempo
9. **Lee Ann Womack** Lee Ann Womack	9. **Seeking Man** Are You Lookin' At?
10. **Fuel** Sunburn	10. **Sevendust** Sevendust

Roadwork: Melbourne, Australia-based **Sherry Rich** will be backed by **Wilco** members **James Stirratt, Tim Coomer,** and **Jay Bennett,** who also played on her Rubber Records release "Sherry Rich & Courtesy Move," when she begins U.S. dates Thursday (14) in New York and Saturday (16) in Nashville.

Also en route from Down Under is Australian Record Industry Assn.-winning Warner Bros. act the **Superjesus,** who will begin a five-city promotional tour May 20 at CBGB in New York. The group, whose album "Sumo" is due June 23, will also be featured on the June 13 season premiere of MTV's "Road Rules."



Songbird. "Just What You Want," the debut album from Eboni Foster—first artist on Nightbird Records —was released by Nightbird/MCA April 28. Foster, formerly of the female rap trio Nuttin' Nyce, performs May 24 in New Orleans, followed by appearances May 27 in Phoenix and May 28 in Orlando, Fla. A clip for her first single, "Crazy For You," is being aired on the Box.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

STEVE POLTZ
One Left Shoe
PRODUCER: J. Steven Soles
Mercury 314 536 941
On his debut album, San Diego-based singer/songwriter Steve Poltz excels at reflective songs in the manner of Shawn Colvin, Michael Penn, and other acclaimed singer/songwriters rooted in guitar-based, folk-derived music. Another artist Poltz brings to mind is Jewel, for whom he co-wrote the smash "You Were Meant For Me" (and appeared in the song's video). Beyond those comparisons, Poltz—also renowned for his role as the leader of the Rugburns—brings refreshing originality to a genre littered with sound-alike artists. Standouts on an album made-to-order for triple-A, college, public, and modern AC radio include the country-inspired shuffle "Silver Lining," the pleasantly languid "Forbidden Fruit," the John Lennon-esque vignette "Look To The East," and the melodically rich "Impala."

SARAH PARTRIDGE
I'll Be Easy To Find
PRODUCER: Gary Stein
USA Music 1055
With a wide-ranging portfolio of superior songs—there are a generous 17 on this CD—Sarah Partridge might have shown a weakness or two on style, but that's hardly the case. She's a pleasure to hear in any emotional guise, whether one of regret ("Love Look Away") or exaltation ("Great Scott"). She is admirably assisted by a first-rate jazz ensemble. One hopes that Partridge will indeed always be easy to find on the cabaret circuit.

R & B

▶ **TAMIA**
PRODUCERS: Quincy Jones, Brenda Richie, Tamia
Quest/Warner Bros. 46213
Since Tamia made her singing debut with "You Put A Move On My Heart" on Quincy Jones' "Q's Jook Joint" in 1995, she has left fans yearning to hear more. On her full-length debut, the Jones protégée excels at ballad and midtempo tracks such as "So Into You," "Falling For You," and "Rain On Me." Other highlights include "Gotta Move On," her remake of George Michael's "Careless Whisper," and "This Time It's Love." Tamia is less impressive on the lead single, "Imagination," which lacks the vocal punch of "You Put A Move On My Heart." While Jermaine Dupri penned "Imagination," his guest rap isn't suited to Tamia's style.

RAP

▶ **VARIOUS ARTISTS**
Woo—The Soundtrack
PRODUCERS: Various
Untertainment/Epic 69364
The thing about soundtracks is that we always think there's a larger picture behind the work, that the songs somehow portray portions of the movie they represent. And we have good reason to think so, since that's the formula the industry has always followed. But these days some soundtracks are just a collection of songs, someone's musical wish list compiled to turn a profit. Such is the case with "Woo." There is a clear indication of a great ear for talent—tracks from Noreaga, Cam'ron, DMX, Too $hort, Chico DeBarge, and Adina Howard are blazing—but also an underdeveloped knack for sequencing. Sultry ballads are lumped between hardcore tracks, and high-energy pop songs are interspersed with grimy midtempo tracks. And that's not to mention the clear misses—tracks from MC Lyte, Heavy D, Warren G, and Nate Dogg. Singularly, most of the set will bang at radio, but collectively, the project lacks focus. One can only hope the movie hangs together better.

COUNTRY

▶ **LEANN RIMES**
Sittin' On Top Of The World
PRODUCER: Wilbur C. Rimes
Curb 77901
With this release, which is all over the musical map, LeAnn Rimes continues to blur whatever country music identity and presence she once had. "My world is turning," she sings in "Rock Me," one of the many unfocused songs here, and that seems to sum up her apparent desire to try to keep a country base audience while achieving pop success. Yes, she has one of the finest natural voices in recent history, and no, she is not taking advantage of that fact. Going from "The Star-Spangled Banner" and "Bridge Over Troubled Water" on the last album to covering Prince's "Purple Rain" here does not seem to represent musical virtuosity as much as musical confusion.

LATIN

MARISELA
Voz Y Sentimiento
PRODUCER: Enrique Elizondo
Ariola/BMG 57915
"Loca," a soothing take on Patsy Cline's evergreen "Crazy," leads off a pleasant, pop/*ranchera* disc that is one of the most commercially viable albums cut in years by smoky-voiced diva Marisela. Among the other potent radio prospects on this romantic package are sugary *cumbia* "Vuelve," shuffling ranchera entry "Vete Con Dios," and aching love song "Fácil Es Perdonar."

CLASSICAL

PHILIP GLASS: SYMPHONY NO. 2, ETC.
Vienna Radio Symphony, Stuttgart Chamber Orchestra, Raschér Saxophone Quartet, Dennis Russell Davies
PRODUCER: Kurt Munkacsi
Nonesuch 79496
Philip Glass' Symphony No. 2 is part of a series distinct from his "Low" or "Heroes" symphonies on themes by David Bowie and Brian Eno, released via Point Music. But despite its more serious cast, this work lacks much of the freshness of the "Low" Symphony; in fact, Glass seems to be treading water here. There is far more substance and originality to his Violin Concerto (recorded by Gidon Kremer for Deutsche Grammophon a few years ago) or even his unsung soundtrack to "The Secret Agent" (issued last year by Nonesuch). Luckily, though, the symphony is paired with an enticing interlude from his opera "Orphée" as well as the Concerto For Saxophone Quartet & Orchestra, which is blessed with moments of real melody and atmosphere. The packaging is, as usual with Nonesuch, a model of taste and allure.

GOSPEL

▶ **LAMAR CAMPBELL & SPIRIT OF PRAISE**
PRODUCER: Sanchez G. Harley
EMI Gospel 20222
Flagship artist from new label makes an auspicious debut, auguring promising things to come for both. Indianapolis-based Lamar Campbell is a shining star in the firmament of young gospel artists, bringing stone-solid R&B sensibilities to the genre's traditional choral sound, with great songs that will grab listeners in several markets, including gospel, contemporary R&B, and praise and worship. The hands-down killer here is "Stand Up On Your Feet," a "Stomp"-ish shout of praise with a relentless, infectious, celebratory groove that simply won't quit. But stirring ballads and mightily hip spins on more traditional fare hit with equal impact. The sweet aroma of something big about to happen fills the air.

NEW AGE

JAMES MCNALLY
Everybreath
PRODUCER: James McNally
Windham Hill 01934 11292
If you were wondering about the limits of Celtic fusion, don't drive too close behind James McNally. He just hit the wall. The Irish whistler with the Pogues and Afro Celt Sound System tries a little of everything on this solo debut. His whistles are backed by trip-hop beats, syrupy new age orchestrations, and—on covers of songs by U2 ("I Still Haven't Found What I'm Looking For") and the Police ("Every Breath You Take")—bombastic rock. McNally finds some pleasant melodies for his whistles on "Black Is The Colour" and the forlorn "Bandia," but the Irish whistle isn't right for everything.

SPOTLIGHT



SOUL ASYLUM
Candy From A Stranger
PRODUCER: Chris Kimsey
Columbia 67618
The follow-up to its flawless 1995 opus, "Let Your Dim Light Shine"—which fell short of its potential by "only" going platinum—Soul Asylum's "Candy From A Stranger" will hit the band's fans where they live while possibly opening new horizons for the Minneapolis quartet. From the energetic first single, "I Will Still Be Laughing," and the similarly styled "Creatures Of Habit" to the retro-pop of "No Time For Waiting," the bluesiness of the ballad "Blood Into Wine," and the catchiness of the rollicking "New York Blackout," the album spotlights front man Dave Pirner's gift for insightful words, memorable melodies, and passionate performances. A must for mainstream rock radio, "Candy From A Stranger" cannot be ruled out at modern rock, triple-A, college, and pop outlets.

SPOTLIGHT



VARIOUS ARTISTS
Largo
PRODUCERS: Rick Chertoff, Rob Hyman
Blue Gorilla/Mercury 314 536 877
Conceived by producer/label entrepreneur Rick Chertoff and Hooters co-founder Rob Hyman, "Largo" is a salute to Czech composer Antonín Dvořák, who journeyed to New York in 1892 to teach music theory and was so inspired by the musical melting pot he found there that he composed his famous Ninth Symphony, "From The New World," based on American folk themes. This album consists of re-interpretations of Dvořák's "Largo" theme by the likes of the Chieftains, Hyman, and Garth Hudson, as well as new, Dvořák-inspired songs penned by Hyman, collaborator Eric Bazilian, and others and performed by an eclectic cast including Cyndi Lauper, Joan Osborne, Carole King, Taj Mahal, Willie Nile, and David Forman. Beyond its academic interest, the album offers some tasty music with plenty of potential for triple-A, AC, and pop airplay, including the anthemic "Hand In Mine," sung by Osborne and Hyman; Mahal's "Freedom Ride"; the Forman-sung "Disorient Express"; and King's touching "An Uncommon Love," also sung by Osborne. A wonderful meeting of musical minds.

SPOTLIGHT



MICHAEL W. SMITH
Live The Life
PRODUCERS: Mark Heimermann, Michael W. Smith, Stephen Lipson
Jive/Reunion 10007
One of the Christian music community's most acclaimed artists, Michael W. Smith has also tasted mainstream success with such pop hits as "Place In This World" and "I Will Be Here For You." On this finely crafted pop album, he serves both masters. Christian audiences have already enthusiastically embraced the powerful title cut as an anthem, and the current single, "Love Me Good"—a quirky, uptempo number—is garnering frequent airplay on mainstream and Christian stations. Among this album's highlights are "Missing Person," "Never Been Unloved," "Hello, Goodbye," the instrumental "Song For Rich" (a tribute to the late Rich Mullins), and "In My Arms Again," which was originally written for "Titanic." This stellar collection should receive widespread attention for the honesty and integrity of Smith's artistry, which is a magnet for anyone who enjoys pop music that marries style and substance.

SPOTLIGHT



THE GRASSY KNOLL
III
PRODUCERS: Nicholas Sansano, Bob Green
Nettwerk/Antilles/Verve 314 557 087
This is where the worlds of rock, jazz, and electronica collide. The Grassy Knoll—the nom de plume of intrepid multi-instrumentalist/producer Bob Green—has fashioned a sample-driven, improv-spiced set of instrumental abstraction that sounds like the end of the century. A step ahead of the Grassy Knoll's ace previous efforts—1996's "Positive" and 1995's self-titled debut—"III" is equal parts street and sophistication, à la the electric work of Miles Davis or the cross-cultural concoctions of Bill Laswell. Such beat-heavy stomps as "Thunder Ain't Rain" share space with haunting soundscapes like "Of All Possible Worlds," with the whole flowing like one long groove. While the first impression may be one of white-noise density, the album abounds in arresting detail: Witness the black beauty "Every Third Thought," in which Sonic Youth guitarist Thurston Moore's barbed poetry complements the penumbral grace of violinist Carla Khilstedt. And you can judge this book by its cover: Mark Rothko's "Untitled 1960" adorns the package, and it's an apt clue to the artful contents of "III."

VITAL REISSUES®

GARTH BROOKS
The Limited Series
PRODUCER: Allen Reynolds
Capitol 94572
Of course, one reason to have this set—besides the fact that it groups together Brooks' first six albums—is to get the six new songs scattered here, one per CD. "This Ain't Tennessee," "Anonymous," "Uptown Down Home Good Ol' Boy," and "Something With A Ring To It" are very good Garth Brooks overall. He wrote one—"Which One Of Them"—a nice, straight-ahead barroom love lament. But the real prize is Brooks' version of Bob Dylan's "To Make You Feel My Love," which has been added to "Fresh Horses." That song is vintage GB delivering the mail on a ballad the way he knows how. Otherwise, the packaging here reflects the set's fairly low price. There are lyrics to all the songs and a number of photographs, but this isn't a career-defining package in terms of documentation.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to **Paul Verna**, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to **Chet Flippo**, Billboard, 49 Music Square W., Nashville, TN 37203.Send Latin albums to **John Lannert**, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: **Irv Lichtman** (Broadway/cabaret/N.Y.); **Brad Bambarger** (classical/N.Y.); **Steve Graybow** (jazz/N.Y.); **Deborah Evans Price** (contemporary Christian/Nashville), **Gordon Ely** (gospel); **John Dilliberto** (new age).

SINGLES

EDITED BY LARRY FLICK

POP

▶ **MADONNA Ray Of Light** (no timing listed)
PRODUCERS: Madonna, William Orbit
WRITERS: Madonna, W. Orbit
PUBLISHER: not listed
REMIXERS: William Orbit, Sasha, Victor Calderone
Maverick 52342 (c/o Warner Bros.) (cassette single)
This is the track that every fan of La M's current opus has been salivating to see unleashed as a single. Simply put, "Ray Of Light" is Madonna at her absolute best. Within a framework of metallic guitars, this spiritually charged, often poetic song is fueled by a thick, steamrollin' bassline and hard-edged trance beats. All the while, Miss Thing performs with a technical flexibility that not even the most die-hard loyalist could have predicted back in the days of "Like A Virgin" or even "Bedtime Stories." Each element of the track adds up to an irresistible anthem that nourishes the brain while also inspiring frenetic, possibly uncontrollable body movement. While Sasha and Victor Calderone provide appropriately trendy breakbeat and tribal-house remixes, respectively, neither has the sheer rhythm intensity or bottomless barrel of ear-tickling musical goodies that make up Orbit's brilliant renovation of bis own original production. An outta-da-box smasheroo.

★ **LISA STANSFIELD I'm Leaving** (4:18)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXER: Hex Hector
Arista 19012 (c/o BMG) (CD promo)
With this intensely soulful, heartbreaking ballad, Stansfield offers her strongest, most commercially viable single since "All Woman." Lyrically, it stretches miles beyond standard love-gone-wrong fodder, and La Lisa delivers a vocal that is straight from the gut. Every syllable drips with raw, empathetic emotion. If you're not in the mood for a slow jam, Arista serves up an nptempo remix that packs the same punch. Actually, Hex Hector injects a springy groove and plush keyboards that considerably widen the song's appeal. Given the right amount of promotional TLC, "I'm Leaving" can become this season's equivalent to Toni Braxton's multi-format smash "Un-Break My Heart." Look for the original version of the song on the diva's glorious, if sadly underappreeiated, recent album, while the remix will appear on the forthcoming EP of Stansfield dance remixes.

★ **LOUIE SAYS She** (4 00)
PRODUCER: Clark Stiles, SamSlovick
WRITERS: Stiles, Slovick
PUBLISHERS: Daddy's I'm a Loser/Stiles/BMG Songs, ASCAP
RCA 65480 (c/o BMG) (cassette single)
It's not easy to be a pop band unwilling to shove its songs through a radio-friendly cookie-cutter. Louie Says has been struggling to find a large audience for its offbeat yet insinuating blend of funk/rock, and it's a real shame. Smart, subtext-riddled songs like "Shs" are uitimately more satisfying and likely to age better than most of the trendy stuff that mucks up the airwaves. With its swirling organs, quietly urgent beat, and twinkling guitars, this track sounds quite comfy within the confines of top 40, triple-A, and/or rock radio. OK, programmers, it's time for a few heroes to step forward and herald this finely crafted recording. Then again, it wouidn't hurt for the folks at RCA to put a little extra promotional elbow grease into this project. If it can work for Natalie Imbruglia . . .

★ **TITO PUENTE JR. Azucar** (3-56)
PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
La Casa 4209 (CD single)
The cliché "the apple doesn't fall far from the tree" fits oh so well here. Puente shows that he played close attention to his dad's classie recordings on this percussive, salsa-spiced wriggler. Of course, he brings a few fresb ideas to the table—namely, a vigorous house sound that will suit clubheads. Still, the mambo-laced "Azucar" is designed for rhythm-crossover radio, and it would add a bit of jiggly good fun to any station looking to add some uptempo motion to its playlist. Contact: 305-389-5859.

LIGHTER SHADE OF BROWN Street Life (no timing listed)
PRODUCER: DJ Rectangle
WRITERS: R. Gutierrez, B. Ramirez, M. Martinez, P. Ramirez
PUBLISHER: not listed
Thump 2257 (CD single)
Latin rap duo returns after a lengthy absence with a jam that skittles with a light breakbeat vibe. The track is deepened and enhanced by an interpolation of "Sunshine" by Roy Ayers. The lads are urged to swap sly rhymes that are framed by a simple but mad-catchy chorus that is likely to inspire a lotta head-bobbin' from rhythm-crossover listeners who enjoy a little hip-bop vibe mixed into their pop musie.

★ **NU FLAVOR Baby Be There** (3:48)
PRODUCER: Gary St. Clair
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
REMIXERS: Gary St. Clair, DJ Gill
Reprise 8611 (c/o Warner Bros.) (cassette single)
This act has been toiling away long enough. The time has come for the pop masses to finally catch up with one of the more charming male vocal groups to release a record in recent times. Nu Flavor has the smooth harmonies of Boys II Men, as well as the youthful vigor of the Backstreet Boys. But "Baby Be There," a sax-framed rhythm ballad, shows that they also have their own distinctive vibe—a smoldering sensuality that is warmly old school. No "freak" chat here. Just a little old-fashioned romance, with a dash of Latin spice. Get with the program.

R & B

▶ **ARETHA FRANKLIN Here We Go Again** (3.30)
PRODUCERS: Jermaine Dupri, Manuel Seal
WRITERS: J. Dupri, T. Broussard, T. Lorenz, W. Garfield, D. Romani, M. Malavasi
PUBLISHERS: So So Def/EMI-April/Arapesh Communication/Little Macho/WB, ASCAP; Croon Tunes/Smitty Son/Sony/ATV Songs, BMI
Arista 5493 (c/o BMG) (cassette single)
Although popsters are still basking in the glow of "A Rose Is Still A Rose," R&B tastemakers get to preview another gem from Lady Soul's current opus. This time, she teams up with Jermaine Dupri and Manuel Seal for a shoulder-shakin' jeep cruiser that keeps her on the tip of what kids are vibin', while also keeping it mature enough for older listeners who are less interested in production frills. Pumped by a chorus that simply won't quit, "Here We Go Again" actually has the muscle to be Franklin's biggest multi-format single in ages. How wise of Arista, however, to serve her core audience at R&B radio first.

COUNTRY

▶ **OLIVIA NEWTON-JOHN I Honestly Love You** (4 04)
PRODUCERS: David Foster, Tony Brown
WRITERS: P. Allen, J. Barry
PUBLISHERS: Irving/Jeff Barry International/Woolnough, BMI
MCA 72053 (c/o Universal) (CO promo)
Rerecording a classic is risky business, especially when the artist doing the cover is the original hitmaker. However, in re-cutting "I Honestly Love You" for her new album, "Back With A Heart," Newton-John tackles the challenge head-on and wins. As charming as the original was, on this new version, 49-year-old Newton-John sounds like a woman who has experienced life and fully conveys the depth of emotion in the lyric. Her vocal performance combines passion and vulnerability in a heady emotional cocktail. Like the recent rerelease of her film "Grease," this deserves to be a hit all over again.

▶ **MARTINA MCBRIDE Happy Girl** (3-19)
PRODUCERS: Martina McBride, Paul Worley
WRITERS: A. Roboff, B.N. Chapman
PUBLISHERS: Almo/Anwa/BNC Songs, ASCAP
RCA 65455 (c/o BMG) (CD promo)
In the '70s Donna Fargo hit the charts with "The Happiest Girl In The Whole U.S.A." Now, here's McBride to serve up a '90s take on female fulfillment. More lyrically poetic and insightful than Fargo's hit, this Annie Roboff/Beth Nielsen Chapman-penned tune is pure joy. The production is right on target, and McBride turns in a stunning performance that shows her stellar voice in full glory. Radio should readily embrace this delightful record.

▶ **DOUG STONE Gone Out Of My Mind** (3:25)
PRODUCERS: Jerry Kennedy, John Guess
WRITERS: G. Dobbins, M. Huffman, B. Morrison
PUBLISHERS: Key of B/Someplace Else/Love This Town/Green Room, ASCAP
Columbia 78827 (c/o Sony) (CD promo)
After taking a hiatus due to health problems, Stone is back in action with a record that is country to the core. He's got the voice to keep pace with the weeping steel guitar and wring every drop of emotion out of the well-written lyric. It's great to see veteran hitmaker Jerry Kennedy as co-producer with John Guess. Kennedy knows how to deliver a solid country smash (his credits include Roger Miller, Johnny Rodriguez, the Statler Brothers, and Reba McEntire), and he and Guess have cut one of the best records Stone has delivered since "Pine Box."

★ **MONTY HOLMES Why'd You Start Lookin' So Good** (3.31)
PRODUCERS: Paul Davis, Ed Seay
WRITER: P. Davis
PUBLISHERS: Paul & Jonathan Songs/WEB IV, BMI
Bang II 001 (CD promo)
Holmes' debut single marks the first release from Bang II Records, a new label launched by Ilene Berns of legendary Bang Records fame. Holmes is a noted Music Row writer responsible for penning George Strait's "When Did You Stop Loving Me?" and "I Know She Still Loves Me" as well as Lee Ann Womack's breakthrough hit, "Never Again, Again." He gets his shot as an artist as Bang II's flagship act, and his debut is well worth a listen. Penned by Paul Davis, the lyric is cute, and Holmes turns in a solid performance. As for the production, it's a little bland. More of a honky-tonk edge would have better served the lyric, but all in all, it's a promising start for the new label.

DANCE

★ **BOBBY SICHRAN Smoke Of The Ghetto** (5.52)
PRODUCER: Bobby Sichran
WRITER: B. Sichran
PUBLISHER: not listed
REMIXERS: Jamie Myerson, Man Parrish
Soupfly 001 (12-inch single)
Sichran is one of those impossible-to-categorize artists who deserves a far larger audience than he's grabbed so far. In the past, he's worked the rock side of the street, though he's hanging with a bit more rhythm this time around. The commercial tide could be seriously changing following the appearance of this gem. The brilliant title cut to a forthcoming album, "Smoke Of The Ghetto" deftly combines elements of hip-hop with jazz and classical keyboard colors. The groove is perfect for chill-out turntable sessions in electronica- and R&B-driven clubs. Lyrically, Sichran makes the ballsy move of tackling serious and even controversial ideas of God's role in the world and its apparent lack of justice or clarity. It's heady stuff that is designed to make you think whilst your body moves. Although none of the remixes quite capture the intensity of Sichran's original recording, it's worth noting that Jamie Myerson and Man Parrish each take a crack at crafting versions that have solid mainstream appeal.

★ **FRONT B.C. The Front** (no timing listed)
PRODUCER: Front B.C.
WRITER: not listed
PUBLISHER: not listed
City of Angels, 77134 (12-inch single)
The Los Angeles-rooted City of Angels Records rarely fails to offer jams that are both innovative and ripe with multi-format accessibility. The latest proof of this point is Front B.C., aka Matt Haines, a drum'n' bass maestro who has previously earned underground DJ props for the single "Fluorescent." On "The Front," he displays a flair for cinematic melodies, unfurling rich, highly visual synths over rumbling, hip-hop-derived beats and staccato percussion. This is darker than most music of its ilk, as Haines works mostly in minor keys. And it's likely to find a home on as many home stereo systems as turntables.

AC

CHRISTOPHER CROSS Walking In Avalon (4.29)
PRODUCERS: Christopher Cross, Rob Meurer, Scott Frankfurt
WRITERS: C. Cross, R. Meurer
PUBLISHERS: Christopher Cross Songs/Moonblind, BMI
CMC International 87263 (c/o BMG) (cassette single)
Cross still has that crystalline tenor voice that made '70s-era hits like "Sailing" so unforgettable. On this namesake jam from his CMC International debut, the singer floats a laid-back, nicely layered sheet of vocals over a mildly percolating, pop musical bed. The faux-funk beat is embellished with pillowy keyboards, light acoustic guitar strumming, and harmonica lines that are worthy of Stevie Wonder.

KENNY LOGGINS Just Breathe (4.24)
PRODUCER: Kenny Loggins
WRITERS: K. Loggins, S. George
PUBLISHER: Gnossos/Panola Park, ASCAP
Columbia 41194 (c/o Sony) (CD promo)
Loggins lifts this lovely tune from "The Unimaginable Life" and remains a tunesmith capable of infusing intelligence and spirituality into simple, easily embraced melodies. "Just Breathe" rumbles with musical familiarity, given its percussion, light-rock guitars, and warmly textured synths. The words are downright poetic and are sure to up the artistic ante of any station this fine recording graces.

ROCK TRACKS

▶ **FEEDER High** (3 58)
PRODUCERS: Grant Nicholas, Feeder
WRITER: G. Nicholas
PUBLISHER: PolyGram, ASCAP
Elektra 1111 (cassette single)
Although it's not the most superstar-laden collection, the soundtrack to "Can't Hardly Wait" is shaping up to be among the more creatively pleasing of the spring. In addition to Nicole's "Make It Hot," the set spawns an easy bet for instant rock radio acceptance in the form of this rebellious kicker. Grant Nicholas has crafted a concise, unshakable pop tune and has sewn it into an arrangement that swells from largely acoustic verses into feedback-riddled electric choruses. The band plays with just enough reckless energy to make the grade with kids, yet there's a precision to every progression that more mature ears will appreciate.

NEW & NOTEWORTHY

NICOLE Make It Hot (no timing listed)
PRODUCER: Timbaland
WRITER: M. Elliott
PUBLISHER: Mass Confusion, ASCAP
Elektra 1108 (cassette single)
It doesn't get much better for a jeep diva-in-training than having the chance to work under the mentoring guidance of Missy "Misdemeanor" Elliott. After all, she's got industry juice *and* songwriting chops that leaves sample-happy rivals in the dust. Nicole maximizes such an opportunity on this sultry slice of the soundtrack to "Can't Hardly Wait." She has a soulful, instantly memorable style that will draw friendly comparisons to Mary J. Blige, bending the lyrics with equal portions of seductive sass and no-nonsense aggression. Timbaland flexes a tasty groove that cruises at an easy, tick-tocking pace. The melody is fleshed out with quietly insinuating piano lines and caressing harmonies. As if this song needs additional hit potential, Elliott and compatriot Mocha make guest appearances—which will ensure immediate widespread play at R&B and pop radio. Can't hardly wait to hear what Nicole offers next.

SCOTT THOMAS BAND Black Valentine (no timing listed)
PRODUCERS: Scott Thomas, Andrew Williams
WRITER: not listed
PUBLISHER: not listed
Elektra 62197 (CD promo)
With all the world happily lost in '70s and '80s nostalgia, it makes perfect sense that someone would begin mining the various dominant sounds of those eras for more than covers of familiar hits. Enter Thomas and company, who conjure up pleasant memories of the Southern California rock sound popularized by the Eagles, Jackson Browne, and the like witb a jangly, harmony-soaked pop strummer. Thomas has an engaging, storyteller style of singing, which allows for ample lyrical imagery. He makes the most of that opportunity on "Black Valentine," wbich manages to stir up retro energy, while also sounding contenporary and competitive at both rock and top 40 radio. This hit-bound tune is an excellent introduction to the fine forthcoming album "California."

THE TIM GANT PROJECT FEATURING ROBERTA THOMAS Party Lites, Party Nites (7:00)
PRODUCER: Mike Dunn
WRITERS: T. Gant, M. Dunn, R. Carroll
PUBLISHERS: Two Twenty Four/MD's/T.A.G.-ART, ASCAP
REMIXERS: Mike Dunn, Mike Grant
Deep Soul 001 (c/o Nervous) (12-inch single)
The first single release on club legend Byron Stingily and Mike Dunn's new Nervous Records subsidiary is a delicious house music anthem. A huge star waiting to happen, Gant is a dance music rarity in that be is not only a classically trained musician (with a specialty in keyboards), but he is also capable of writing material that is far more sophisticated and satisfying than almost anything the genre has to offer right now. "Party Lites, Party Nites" gets added potency from Thomas' featured vocal, which oozes with diva drama. Dunn and Mike Grant contribute to the viability of this 12-inch package with remixes that rumble with underground authority. Look for these staples of the Chicago club scene to make major national waves with this winning effort.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to **Larry Flick**, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to **Deborah Evans Price**, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: **Doug Reece** (L.A.), **Shawnee Smith** (N.Y.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

BACKSTREET BOYS: ACCESS ALL VIDEO
Jive Records
70 minutes, $19.95
Devoted young fans of the Backstreet Boys will most likely devour this new longform in much the same way they've gobbled up the fivesome's multiplatinum self-titled album. This longform goes into much detail about the making of two of the band's current videos—"Everybody (Backstreet's Back)" and "As Long As You Love Me"—and is custom-made for fans. The elaborate "Everybody," which band member Kevin admits is somewhat of a "Thriller" knockoff, is a monster romp that clearly shows the band relishing every frightful moment. "As Long As You Love Me" is a chic nod to the "remote-controlled" mentality that dominates much of today's pop culture. The Backstreet Boys provide some thougbts on patience, fashion, and other relevant topics. The tape also includes a sneak peak at the upcoming commercial clip of the romantic ballad "All I Have To Give," plus "vintage" footage of "Get Down (You're Tha One For Me)," "Anywhere For You," and "I'll Never Break your Heart" culled from live performances.

THE ROYAL BALLET: CINDERELLA
Kultur/White Star Video
102 minutes, $29.95
The costumes are exquisite and the set spectacular, hut it's the grace of the four-star ensemble of dancers that makes this classic production of "Cinderella" a real treasure. Taped in 1964 at London's Covent Garden and available for the first time on video, the performance features Antony Dowell and Antionette Sibley in the lead roles. But it also boasts legends Frederick Ashton and Robert Helpmann as Cinderella's two "ugly stepsisters" in roles that add another dimension to their famed careers. The production sounds as good as it looks, with the Royal Opera House orchestra giving the Sergei Prokofiev score a fittingly dramatic interpretation. Contact: 800-458-5887.

BLITZKRIEG—THE BATTLE FOR FRANCE
Unapix/Miramar
45 minutes, $19.98
The new alliance between the newsweekly magazine U.S. News & World Report and Unapix/Miramar steps out with "Masters Of War" and "Air Combat II," two series in a category that has a proven retail track record. The first series contains a total of 13 tapes, including depictions of Nazi Germany's dramatic and devastating occupation of France in World War II. In "Blitzkrieg," history buffs and other viewers are deluged with archival footage that paints a harrowing picture of the tactics employed by Germany's panzer forces under the command of Gen. Heinz Guderian. The tape also documents the strategies that American forces used to take back France in 1944, which included "land fleets" of mechanized armor that caught tha Germans by surprise.

HAIL CAESAR
A&E Home Video
300 minutes, $99.95
Even when it's handsomely packaged, a boxed set of six tapes and a cumbersome 300-minute running time is still a tremendous undertaking for both its creators and viewers. But thia "family tree" of the rulers of ancient Rome spanning three continents and seven centuries is packed with plenty of dramatic intrigue that should keep viewers glued to their sets. From Julius Caesar to Nero to Constantine to Justinian, the triumphs, downfalls, and unique legends of each ruler are examined via discussiona by scholars and historians. The series also uses dramatic re-enactments and a amattering of archival material to round out the stories. A year's worth of history lessons rolled into one engaging aeries, "Hail Caesar" touches on all of the facets that shaped these renowned rulers, from politics and religion to war and personal ambition.

AMERICA'S ENDANGERED SPECIES: DON'T SAY GOOOBYE
National Geographic Home Video/Warner Home Video
60 minutes, $19.98
The plight of endangered wildlife in the U.S. provides a compelling story for thia socially conscious tape. The video chronicles the challenges faced by two commercial photographers in their ongoing quest to provide dynamic portraits of creatures great and small, including those that are beautiful and those not so pretty to look at. Among the subjects are the Florida panther (only nine of which were living when the video was filmed), the Wyoming toad, and the delta green beetle. The tape looks at situations from the points of view of both the animals and the conservationists trying to save them. In addition, the video tells the stories of the photographers and of the species they're striving to protect.

TRAV'S TRAVELS: GEOGRAPHY FOR KIDS
IVN Entertainment
22 minutes, $19.95
This whirlwind tour of the United States is great for both youngsters and adults who want to learn a little bit about many travel destinations. From the rocky coast of Maine's Acadia National Park to the Great Plains of the Dakotas and a volcano erupting in Hawaii, the camera captures a few signature moments from each locale. The film footage is enhanced by a child-friendly narrative that offers facts about each area. The program doesn't just stick to natural wonders; it also features a busy intersection in New York, an automobile plant in Detroit, and a peek inside the halls of Congress in Washington, D.C. Viewers won't walk away with a great deal of knowledge, but it'a a good place to start. Contact: 800-767-4486.

I LOVE TOY TRAINS 5
TM Books & Video
30 minutes, $12.95
The fact that this is the fifth video about toy trains to chug down the line from TM Books & Video is a testament that children continue to he fascinated with them. This cottage company, which saya the series has sold more than 500,000 units cumulstively, sets its sights on steam engines for this latest entry. In keeping with its signature video recipe, the tape contains lots of footage of toy trains, including classic models from Lionel, American Flyer, and Ives Standard Gauge, coming around the track with a soundtrack of original music. There's also some footage of real trains courtesy of Pennsylvania Railroad's K-4 Pacific and the Norfolk & Western's J engine, as well as some gratuitous "toy train bloopers," such as an accidental milk spill with a Lionel train and a few other scenes that seem more forced than funny. Contact: 800-892-2822.

THE ALPHABET JUNGLE GAME
Sesame Street Home Video/Sony Wonder
30 minutes, $12.98
The task of learning the alphabet takes on a fun, tropical twist in this compilation of some red-letter segments from "Sesame Street." Elmo, Telly, and Zoe enter an exhilarating ecosystem where letters grow on trees and a swirl of related songs and visuals are in the air. They navigate their way from A through Y, but they're in for a little sleuthing when they discover that Zoe's favorite letter of the alphabet seems to he missing. In keeping with "Sesame Street" tradition, the program does a great job of both educating and entertaining. Words that begin with each letter are spelled out onscreen, verbalized, and described by way of animated pictures. Also new from the "Sesame Street" gang is "The Great Numbers Game."

ENTER•ACTIVE

BY DOUG REECE

L.A. LIVE
www.lalive.com
As the number of music venues on the World Wide Web increases, sites face the challenge of drawing in listeners by focusing on specific genres, technologies, or even geographic locations. L.A. Live is among the best of these sites, capturing the Los Angeles music scene and digitizing it for the online world. The site provides a steady stream of live concerts from a variety of L.A. venues. The performances range from the likes of Fiona Apple and Beck to James Taylor and the Who, so music fans across the board should he pleased. A sizable collection of concerts is stored in the "Cyberdome" archive, which also features image galleries with photos from past events. To enjoy the concerts you'll need at least a 28.8 modem and RealPlayer software. Other features include the "Coffee Break" section, featuring interviews and exclusive photo scrapbooks. Some of the events are even broadcast using Quicktime Virtual Reality tecbnology, which provides a full 360-degree perspective of the event.

LIVE ONLINE
www.live-online.com
This slickly designed yet simple-to-navigate site features a variety of musical selections for browsers to enjoy. The "Spotlight Site" showcases a pick for the best event of the day, whether it he an online chat, a concert, or a listening party. A handy calendar lists upcoming online music events, and the "Almost Live Archives" area features full-length concerts that can be accessed with RealAudio. Additional features include the "Modem Moshpit" of current news and events and "Left of the Dial," a collection of links to online radio stations. "Everyone's a Critic" collects and posts fan comments about events in the "Spotlight Site." The usual assortment of navigation bars and menus make clicking through the site aimple. While Live Online doesn't race abead of the pack, it does hold its own when it comes to online music sites.

IN PRINT

SONGS, PICTURES ANO STORIES OF THE FABULOUS BEATLES RECORDS ON VEE-JAY
Compiled by Bruce Spizer
498 Productions
242 pages, $49.95

Looking back on it now, it's hard to believe that the Beatles' first three U.S. singles, "Please Please Me," "From Me To You," and "She Loves You," bombed when first issued in 1963.

It was only after EMI's U.S. subsidiary, Capitol Records, which had first-refusal rights to the Beatles' recordings, stopped rejecting the band's records and decided to release the Fab Four's fifth U.K. single, "1 Want To Hold Your Hand," that Beatlemania finally hit our shores in early 1964.

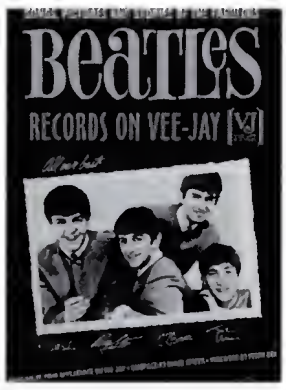
Suddenly, the Beatles could do no wrong, and these pre-Capitol singles, the first two released by Chicsgo-based label Vee-Jay and the latter by indie Swan Records, were rescued from obscurity and catapulted up the charts.

"Songs, Pictures And Stories Of The Fabulous Beatles Records On Vee-Jay" sheds much-needed light on the Beatles product issued by Vee-Jay, the now-defunct indie label that was home to the Four Seasons but was primarily known for its gospel, blues, and R&B output.

Detailing release dates, number of copies pressed and sold (including returns!), and label variations, this photo-rich, exhaustively researched book offers the reader a comprehensive look at the Beatles' first releases in the U.S. In addition, it chronicles how two record companies tried to outmaneuver each other while fighting over the Beatles' commercial gravy train.

In one corner was Vee-Jay, which suddenly found itself sitting on a gold mine after "I Want To Hold Your Hand" broke the band stateside. In the other corner was Capitol, which tried to eliminate the competition by filing a lawsuit against Vee-Jay. A settlement was eventually reached, granting Vee-Jay the right to release Beatles product until Oct. 15, 1964.

Working with the 14 tracks from the Beatles' first U.K. album, "Please Please Me," plus "From Me To You" and "Thank You Girl,"



Vee-Jay milked the recordings for all they were worth, fashioning several albums, singles, and an EP from the same 16 tracks. Depending on your point of view, the label's ability to find new ways to resell the same tracks was an ingenious marketing maneuver or a rip-off for unsuspecting Beatles fans. Either way, Vee-Jay's Beatles releases have become the most sought-after Fab Four collectibles.

Until now, some details of the Vee-Jay/Beatles saga—including the originsl release date of the label's "Introducing The Beatles" album—have been sketchy, clouded by people's memories and missing documentation.

Using surviving record company documents and pressing-plant information, author/lawyer Bruce Spizer puts his legal and research expertise to work, especially in the chapter on the various lawsuits. The result is as thorough a version of the story as we're likely to get more than 30 years after the fact.

One of the more provocative points made by the author is that if Vee-Jay had made proper royalty payments or done some things differently during the legal wrangling, it might have been the Beatles' U.S. label through 1967.

While this book is not for the casual fan, it's a must-have for any serious Beatles fan or collector.

MICHAEL AMICONE

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

ABOUT A BOY
By Nick Hornby
Read by David Cale
Putnam Berkley Audio
3 hours (abridged), $17.99
ISBN 1-57322-101-5
This hip, clever novel manages to treat the familiar subject of being single with a unique sense of comedy that often becomes absurd. Will is a 30-something Londoner whose life is comfortable but aimless. Living off a trust fund, he has never bothered to find a career of his own and spends his time "skimming the surface" of living. He dates and hangs out with acquaintances but never gets emotionally entangled. After ending a relationship with a single mom, he concludes that single moms are lonely for attention and decides to pretend to he a single dad to meet women. He even joins a support group for single parents, and the scenes of him desperately trying to live up to his phony cover story are hilarious. Ultimately, his cover is blown, but not before he has (somewhat unwillingly) become friendly with angst-ridden Marcus, the 12-year-old son of a single mom. Author Hornby accurately captures the turmoil and angst of adolescence, but the best thing about this audiobook is the engaging reading by songwriter David Cale. His North London accent is perfect for the book'a surroundings, and he truly connects with the text, giving it just the right dry, ironic tone. He delivers the material naturally and with perfect comedic timing.

AWAKENING THE HIDDEN STORYTELLER
By Robin Moore
Read by the author
Shambhala Lion Editions
2 hours (abridged), $16
ISBN 0-87773-623-5
Moore, a professional storyteller, encourages listeners to create a storytelling tradition in their own families. He offers a number of exercises for drawing upon one's own memories and, with some imagination, fashioning them into entertaining stories. He also gives advice on voice, expression, and body language and peppers his lessons with concrete examples of atories that illustrate his points. This is a valuable resource for parents and grandparents wishing to tell spontaneous stories to their kids, as well as anyone who wants to use storytelling in a group setting.

HOME VIDEO: All new titles released at sell-through prices are eligible. Send review copies to Catherine Applefeld Olson, 622 Oakley Place, Alexandria, Va. 22302. **ENTER*ACTIVE:** Send review copies to Doug Reece, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036 **AUDIOBOOKS:** Send review copies to Trudi Miller Rosenblum, 202 Seeley St., Brooklyn, N.Y. 11218

Regina Belle Displays Diva Diversity On New MCA Set

BY MICHAEL PAOLETTA

Since she made her debut as a solo artist in 1987 with the album "All By Myself," Grammy winner Regina Belle has steadily crafted a style that merges the old school with the new. Over the years, Belle has maintained her position in the spotlight as a song stylist, intertwining a soulful spirit, heartfelt emotion, and technical proficiency. Yet somewhere along the way her musical vision, as well as her image, got slightly altered.

With the June 9 release of "Believe In Me"—her fifth album and her first for MCA Records—Belle is poised for a dynamic return to form.

"It feels so good to be making the kind of music I truly want to make," she says. "I am all about variety, which is something my first two albums really explored. By the third album, I was getting more dictation from my label in terms of the direction I should go in. And quite honestly, I'm not the kind of artist who can work that way. I know where I can go and where I fit in, more so than anybody else.

"Even at a young age, I was a seasoned singer," she adds. "So I could fit into many musical genres. I've realized that we just have to find a way where it works for me and my audience. And I don't think that was a formula my former label was using."



BELLE

During her tenure at Columbia, Belle says, she was pigeonholed as an AC artist. At MCA, she says, the atmosphere is quite different. In fact, the label—whose diva roster includes Patti LaBelle, Gladys Knight, Mary J. Blige, and Chanté Moore—left the singer alone in the studio.

"They let Regina be Regina," says Belle. "I exercised everything about myself. I was able to create things that I hadn't been able to create in such a long time."

At press time, a Columbia spokesman was unavailable for comment.

On past recordings, Belle worked with such name producers as Nick Martinelli, Michael J. Powell, Narada Michael Walden, and Walter Afanasieff. For "Believe In Me," she enlisted such fresh faces as her brother Bernard Belle ("I Gotch U"); Martinelli protégé Greg Charley ("I've Had Enough" and "Never Should Have Let You Go"); and Erik "E-Smooth" Hicks, who produced eight songs on the album, including the upbeat first single, "Don't Let Go," one of four songs for which Belle penned the lyrics.

"While I have worked with some great producers in the past, Erik let me create on my own and do things myself," Belle says. "Honestly, it took a lot for him to trust me, because he didn't know anything about my writing ability. I feel great about being able to write with somebody who has a formula for what I've always wanted to do but [was] never given the chance. This sure feels good."

Although not released commercially as a single, "Don't Let Go" was serviced to radio April 27 and received early play from WILD Boston, Houston's KMJQ, KJMS Memphis, and WZHT Montgomery, Ala.

Still, Rajeeyah Shabaz, music director at WVEE Atlanta, is somewhat skeptical. "I like 'Don't Let Go.' It's a feel-good midtempo track, great for summer," she says. "And it's really different for Regina, since she comes from a more balladeer-style background. However, because I'm an urban contemporary-mainstream station, I don't quite know where to position the song. Regina's base is still adult contemporary. My challenge is how to effectively position Regina alongside artists like Mya and Next."

(Continued on page 30)

Lil' Man Builds 'Home' For 'Teen Singer Next Door' David Miller

BY TRACY E. HOPKINS

Aiming to capitalize on the R&B and pop chart success of teen recording artists such as Usher, Brandy, and Monica, Lil' Man Records will release "Home" by 14-year-old David Miller June 16.

The album's first single, "Hard To Handle," which samples the memorable piano hook from the Juice Crew's hip-hop classic "Symphony," was released as a promotional 12-inch April 13. Lil' Man's West Coast marketing manager, Tammie Holt, says that the label will not commercially release "Hard To Handle." But, Holt says, street teams have distributed copies of the 12-inch promo to small retail chain buyers, club DJs, and mix-show hosts.



MILLER

The singer is the newest protégé of producer, songwriter, and Lil' Man CEO Teddy Riley. He is the second artist launched by the 3-year-old label, which is a co-venture with Interscope and is distributed by Universal. Miller is being billed by his musical mentor as the next Michael Jackson. However, the New Haven, Conn., Cooperative Arts High School sophomore says he's just "a normal teenager." In addition to singing, Miller is studying dance and plans to study photography in college.

"A lot of people say I'm a 'good boy.' When I'm at home, I like chilling with my friends and playing video games. We did a lot of work on the album over the summer, and that was hard because people were outside having picnics, but I couldn't go," says Miller.

The singer was brought to the attention of Riley in 1996 when one of his uncles, a member of the R&B group Shomari, played the producer a demo tape. Riley was said to have exclaimed, "Oh my God! Listen to this kid."

"The album was already put together because David had been signed to MCA Records but was dropped. What a big mistake," says Riley, who describes Miller's sound as "sophisticated bubble-gum music," adding, "He has a unique voice that will appeal to kids, and he knows how to use and control his voice."

When Riley invited Miller to his Virginia Beach, Va., home for Thanksgiving dinner that year, he says he was surprised by the young performer's shyness.

"David doesn't talk much. He's like Michael Jackson. Everything happens on the stage," the 15-year music veteran says.

Miller had delivered a complete album to MCA, and Riley is now reworking that project. Riley paired Miller with a vocal coach, reduced the number of samples used, wrote several original tracks, and added a cover of Jackson's "Music And Me."

A videoclip for "Hard To Handle"

(Continued on page 30)

Retailers, Label Executives Sound Off On Absence Of Remixes At Stores

The Rhythm and the Blues™

by Anita M. Samuels



RETAIL'S MUSE: The controversy over remixes that receive airplay but are unavailable at retail was a hot topic at the Impact SuperSummit XII, held April 29-May 3 at the Reno (Nev.) Hilton Hotel and Casino.

The subject was raised during the April 30 retailers' luncheon meeting sponsored by WEA.

According to **Larry "Blue Rag" White**, VP of the World Wyde Retailers Assn. in Compton, Calif., merchants continue to be dismayed by the fact that a large number of remixed singles by R&B and hip-hop artists are not being released commercially.

When consumers can't find a remix at retail, "it makes them very upset," he said. White, who also owns Underworld Records & Tapes in Compton, said that often his customers don't want to buy the album, just the remix. "In order to make remixes work, [the labels] should make sure that the remix that goes to radio is pressed in advance, so it can be sold," he said.

While there is no question that remixes still serve as a powerful promotional tool in certain genres, commercial singles are becoming scarcer, while the number of remixes for a given song has steadily increased. By servicing multiple mixes to R&B, top 40, rock, and country, labels hope to snare airplay in as many formats as possible.

Another debate ensued later that afternoon at the "Retail Summit II." The three-part panel included such heavyweights as Sony Music Distribution chairman **Danny Yarbrough**, EMI Music Distribution president/CEO **Richard Cottrell**, and WEA chairman/CEO **Dave Mount**. Among the topics discussed at the panel was the problem of illegal mix tapes.

Although it's an issue that has often been blamed completely on the entrepreneurial efforts of mix-tape DJs, Yarbrough said that mix tapes were initially done in "good faith to create a demand for product. The problem comes with the illegal sale and duplication. But the way to maintain the benefits is . . . to be more discriminating and . . . bring [illegal mix-tape DJs] to the attention of the [Recording Industry Assn. of America] for enforcement."

As a solution to help eliminate airplay of illegal remixes, **Vernon Slaughter**, an entertainment lawyer who was in the audience, suggested putting pressure on radio DJs to play only the label-sanctioned versions.

However, some label executives who weren't on the panel don't necessarily agree with the opinion of the smaller retailers, who are the most vocal about the remix issue.

Lionel Ridenhour, senior VP of black music at Arista (U.S.), says that the label and its imprints plan the release of remixes carefully. He says that one of the issues that retailers fail to understand is that additional remixes are often created after a commercial single's release. While the commercial single may include some remixes, subsequent remixes often occur too late in the life of a single to warrant a second release. "[Remixes] are done at a point where there is already commercial product out," Ridenhour says. "People are looking at the initial product and don't see the remix and assume it's not out."

Marc Offenbach, VP of sales at Universal Records (U.S.), says there is no way of alerting the consumer to the fact that the remix they hear on the radio isn't going to be on the album.

Six weeks ago, Offenbach says, the label decided to add the remix of **Chico DeBarge's** "No Guarantee," which features **Joe**, to future copies of DeBarge's album "Long Time No See." "But it's impossible to put a remix from every single on an album," he says. "The culture of a record label is different from retail. Retail wants to feed the consumers' hopes and desires, but we at the labels want to make the music as accessible as possible to radio programmers. We believe the more airplay we get, the more records we'll sell."

Offenbach says the implication from retailers is that record companies are purposely trying to "screw" consumers. However, he contends that consumers who hear a remix and buy an album aren't disappointed when a remixed version of the single isn't included on the album.

"We're not saying, 'Let's put out a record that people can't buy,' " Offenbach says. "We don't think like that."

He says that A&R executives often turn to remixes as a means to breathe new life into a record that may have only been mildly received at radio.

"It's a dichotomy between retail and the labels," Offenbach says. "The happy medium would be when a remix is put on the radio, that the record label will release it commercially, but that's not going to happen." The real solution, he suggests, is for retail to realize that remixes are part of a marketing plan, not a "be-all, end-all."

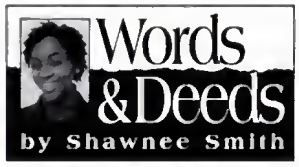
Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	19	3	TURN IT UP (REMIX)/FIRE IT UP (C) (D) (T) (X) ELEKTRA 64104/EEG	◆ BUSTA RHYMES 2 weeks at No. 1
2	2	2	7	MONEY, POWER & RESPECT ● (C) (D) (T) (X) BAD BOY 79156/ARISTA	◆ THE LOX (FEAT. DMX & LIL' KIM)
3	3	4	9	VICTORY ● (C) (D) (T) (X) BAD BOY 79155/ARISTA	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES
4	5	1	14	ROMEO AND JULIET ● (C) (D) (T) GRAND JURY 64973/RCA	◆ SYLK-E. FYNE FEAT. CHILL
5	4	3	7	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175	◆ CANIBUS
6	7	13	8	RAISE THE ROOF (C) (D) (T) LUKE II 572250/ISLAND	◆ LUKE FEAT. NO GOOD BUT SO GOOD
7	6	7	13	GET AT ME DOG (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	◆ DMX (FEATURING SHEEK OF THE LOX)
(8)	8	14	6	I GOT THE HOOK UP! (C) (D) (T) NO LIMIT 53311/PRIORITY	◆ MASTER P FEAT. SONS OF FUNK
9	9	5	21	DEJA VU (UPTOWN BABY) ● (C) (D) (T) (X) CODEINE 78755/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
				★★★ Greatest Gainer ★★★	
(10)	13	15	10	WHO AM I (C) (T) (X) 2 HARD 616DVP	◆ BEENIE MAN
11	12	12	9	DO FOR LOVE ● (C) (D) (T) AMARU 42516/JIVE	◆ 2PAC FEATURING ERIC WILLIAMS
12	10	8	4	CLOCK STRIKES (C) (D) (T) (X) BLACKGROUND/ATLANTIC 97995/AG	◆ TIMBALAND AND MAGOO
13	14	9	8	GITTY UP (C) (D) (T) RED ANT/LONDON 570100/ISLAND	◆ SALT-N-PEPA
14	11	6	16	GONE TILL NOVEMBER▲ (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	◆ WYCLEF JEAN
15	15	11	17	WHAT YOU WANT ● (C) (D) (T) (X) BAD BOY 79141/ARISTA	◆ MASE (FEATURING TOTAL)
16	16	16	17	MAKE EM' SAY UHH! ● (C) (D) (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
17	17	10	13	THE PARTY CONTINUES ● (C) (D) (M) (T) (X) SO SO DEF 78807/COLUMBIA	◆ JD FEATURING DA BRAT
(18)	19	18	5	OUT OF SIGHT (YO) (C) (D) PERSPECTIVE 587594/A&M	◆ RUFUS SLAQ
19	18	17	8	STILL PO' PIMPIN' (C) (D) NEIGHBORHOOD WATCH/RAP-A-LOT 38636/VIRGIN	◆ DO OR DIE FEAT. JOHNNY P AND TWISTA
(20)	21	21	8	THROW YO HOOD UP (C) (D) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
21	20	22	10	JUST BE STRAIGHT WITH ME (C) (D) (T) NO LIMIT 43305/PRIORITY	◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, C-MURDER, MO B. DICK
(22)	24	20	17	FATHER (C) (D) DEF JAM 568332/MERCURY	◆ LL COOL J
(23)	33	40	3	COME & GET IT (C) (D) (T) KURUPT 004	◆ DARQ AGE
24	23	24	20	BURN (C) (D) (T) RED ANT 119006/MERCURY	◆ MILITIA
(25)	27	30	5	JAM ON IT (C) (D) (T) PENALTY 7228/TOMMY BOY	◆ CARDAN (FEATURING JERMAINE OUPRI)
26	22	23	29	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	◆ BIG PUNISHER
(27)	31	—	2	CHOKE (C) (T) (X) SELECT 25059	◆ B.L.H.U.N.T.
28	26	27	15	THE CITY IS MINE (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	◆ JAY-Z (FEATURING BLACKSTREET)
(29)	37	25	19	DANGEROUS ● (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	◆ BUSTA RHYMES
30	25	31	23	JUST CLOWNIN' (C) (D) (T) PAYDAY/FFRR 570043/ISLAND	◆ WC FROM WESTSIDE CONNECTION
31	29	26	13	GETTIN' JIGGY WIT IT (C) (D) (V) COLUMBIA 78804	◆ WILL SMITH
32	30	29	24	BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS▲ (C) (D) (T) (X) BAD BOY 79130/ARISTA	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & MASE
33	35	41	5	TAKE YOUR TIME (C) (T) (X) ALL NET 2290	◆ KOMPOZUR
34	34	32	4	SHAWTY FREAK A LIL' SUMTIN' (C) (T) (X) MIRROR IMAGE 479/ICHIBAN	◆ LIL JON AND THE EAST SIDE BOYZ
(35)	43	39	4	BODY (C) INTERSOUND 8129	MIKE CITY
36	36	37	4	SOUTHSIDE (C) (D) JAM DOWN/BREAKAWAY 482000/ISLAND	◆ LIL' KEKE
(37)	RE-ENTRY		15	IF YOU THINK I'M JIGGY (C) (D) BAD BOY 79115/ARISTA	◆ THE LOX
38	40	33	8	I CAN FEEL IT (C) (T) DOWN SOUTH 4003/FULLY LOADED	◆ GHETTO MAFIA
39	38	44	4	THE MOST BEAUTIFUL GIRL (C) (D) (T) TIGHT 2 DEF/BREAKAWAY 482001/ISLAND	◆ RAHEEM
40	32	35	11	OOO DOO BROWN (C) (D) STREET STREET 30009	OJ NASTY KNOCK
(41)	45	47	30	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310	◆ MR. MONEY LOC
(42)	NEW▶		1	RUTHLESS FOR LIFE (C) (D) (T) RUTHLESS 78901/EPIC	◆ MC REN
43	42	—	8	A REAL LADY (SOMETIMES I'M A B!T@H) (C) (T) (X) ALL NET 2288	◆ D'MEKA
44	28	28	12	6 A.M. (WE BE ROLLIN') (C) (D) (T) (X) REPRISE 17278/WARNER BROS	◆ NADANUF
45	41	34	22	SWING MY WAY ● (C) (D) (M) (T) (X) EASTWEST 64135/EEG	◆ K.P. & ENVYI
46	47	36	14	NOTHIN' MOVE BUT THE MONEY (C) (T) (X) BLUNT 4939/TVT	◆ MIC GERONIMO FEAT. DMX & BLACK ROB
47	48	—	2	DING-A-LING (C) (D) (T) RESTLESS 72961	HI-TOWN DJS
48	46	45	7	2 LIVE PARTY (C) (D) (T) LIL' JOE 897	◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAKNASTY)
49	39	42	12	BODY ROCK (C) (D) (T) OPEN MIC 157/RAWKUS	◆ MOS DEF FEATURING Q-TIP & TASH
50	50	49	15	SEND MY LOVE/SEND ONE YOUR LOVE (C) (D) DELICIOUS VINYL 71903	BORN JAMERICANS

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

Records with the greatest sales gains this week. ◆Videoclip availability. ●Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Canibus, LL Cool J Battle Peacefully



BATTLE ANYBODY? Hip-hop has always had one foot grounded in competition or—as it's called in the genre—battle. Whether it's two DJs showcasing the creativity of their scratches or cut selections, an MC lyrically dismantling an opponent with ill metaphors and outrageous personal potshots, a graffiti artist tagging over another's work, or a break-dance collective beating another crew with cutting-edge choreography or new techniques, battling has always been the cornerstone of keeping one's skills up to par and breaking new ground.

So it's not really a big deal that a battle has arisen between Canibus (Universal) and LL Cool J (Def Jam). It has just been a while since two formidable opponents have faced off so publicly with only lyrical skill st stake. The situation has opened yet another pathway for hip-hop to return to its roots, and folks are excited about it. At the same time, the artists are being careful not to let the situation be manipulated into a negative force like that of the lyrical and personal problems between 2Pac and the **Notorious B.I.G.** and the larger East Coast/West Coast rap rivalries.


LL COOL J

"There's a lot of hype surrounding this [battle] right now," says **Tabari**, product manager at Universal Records. "But we don't want to turn this into some violent shit, because it's not necessary. Everybody involved thinks this is a healthy thing [for hip-hop], and we want to keep it there."

Brewing since late 1997, the battle between the two MCs began over a lyrical misunderstanding during the recording of LL's single "4,3,2,1," on which Canibus, **Redman, Method Man, DMX,** and **Master P** were featured. As a result of the misunderstanding, LL's verse on the single exploits the lesser-known artist's path to recognition.

In early '98, Canibus recorded "Second Round K.O." as an answer to "4,3,2,1." It was serviced to radio the week of March 23, to video outlets the second week of April, and to retail April 13. The track was produced by **Wyclef Jean**, who manages Canibus, and features boxing champ **Mike Tyson** as his trainer. Tabari says Canibus recorded the track, not to gain recognition or fan the flames of competition, but "for himself."

"He just felt he had something to get off his chest," says Tabari.

The battle was taken up another notch when Def Jam serviced LL's "The Ripper Strikes Back" to radio April 29.

"LL said he wasn't going to do [an answer record]," says **Lyor Cohen**, president/CEO of Def Jam. "But then we got a call from him on Thursday [before the radio release date of "Ripper"] saying he did one."

The label won't be releasing the single commercially, but it will be included on the first volume of Def Jam's limited-edition collector's CD set, as part of the label's forthcoming "Survival Of The Illest" marketing campaign. The discs will be packaged with DMX's debut set, "It's Dark And Hell Is Hot," due May 19. Def Jam execs say word of the single's release has doubled pre-orders of DMX's album from 400,000 to 800,000 units.

"[LL] doesn't want this to go any further than it already has," says Cohen.

Tabari says he is unsure exactly what plans Canibus has (he is in Europe as part of Jean's Carnival tour), but that he would like both artists to discuss any outlying issues.

"Canibus doesn't want to get pigeonholed as just the kid who went up against LL," Tabari says. "He's a dope MC, and he wants to move on. The next single is going to be 'How Come,' which is on the 'Bulworth' soundtrack, and that is more of what he is about. Everybody thinks he is like this battle cat, but he is really a mathematical, scientific rapper."

Canibus' upcoming album, which is being recorded on the road, is slated for release in July and is tentatively titled "Lyrical Warfare."

Many are hoping to bring the battle on tour, or at least pay-per-view. Air personalities at WQHT-FM New York have expressed their desire to give both artists an opportunity to battle live at the station's Summer Jam concert in June. But no commitments have been made. According to Cohen, the only scheduled live performance of LL's single will be at the **Evander Holyfield/Henry Akinwande** fight, slated for June 6 at Madison Square Garden in New York.

STRICTLY FOR THE LADIES: Internet radio show 88hip-hop.com unveils its latest offering, Queendom, at 8 p.m. May 8. The weekly Internet show (www.queendom@88hip-hop.com) focuses on women in various facets of the genre, including artist interviews ("Sirens: Females On The Forefront"), executive interviews ("Pillar Priestesses: Women At Work"), and a final roundtable segment discussing the various issues women in the industry face ("Nashen [pronounced nation]: Focused Women Building"). The show was created by **DJ Mecca**, who spins on 88hip-hop.com's Wednesday-night broadcast, on 88's monthly ladies' night program, and on City University of New York's WHCR New York. Mecca co-hosts the program with **Zenobia Simmons**, publicist at Penalty Records.

"When I told people about the show, they said it wouldn't last beyond four shows because they only know about four female MCs," says Mecca. "But we plan on featuring **Lil' Kim** and **Queen Pen**, but also independently signed artists like **Heather B** and **What What** from **Natural Resource**. We [also] decided not to talk just about the artists, but the women who are the driving force in their careers, from the stylists to the publicist to the receptionist to the street-team girl."


CANIBUS

"We want to let people know that women do everything in the industry," says Simmons. "[We're] not just video dancers. We want to give goals to little girls who might want to get into the industry."

"And at the end of the show, we're going to talk about topics like sexism in the business, racism, motherhood—all kinds of stuff related to hip-hop," says Mecca. "I talk to all these women during the day, and we all have the same issues, and I'm hoping that ["Nashen"] will bring about some resolutions."

Mecca hopes that Queendom will eventually be extended to a two-hour program, as 88hip-hop.com was. "I know we are going to run out of time with the discussions," Mecca says. "So I am hoping that [parent network pseudo.com] will see the need for our show to be extended." If so, Mecca plans to expand the show to include b-girls and female graffiti artists.

The show is produced by **Monifa Reel**, and the chat discussions are handled by **Gabriela**. They are holding auditions for female DJs for the show. For information, call 212-925-7909, extension 122.

STRICTLY FOR THE GENTS: Vibe Ventures is boning its coverage of hip-hop with the upcoming August premiere of Blaze magazine. Helmed by **Jesse Washington**, Vibe magazine's former managing editor, the publication will focus on the core elements of hip-hop: MC'ing, DJ'ing, graffiti artwork, break dancing, and its ensuing culture. The magazine is targeting 14- to 24-year-old males.

Billboard® TOP R&B ALBUMS™

MAY 16, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
				★ ★ ★ No. 1/Greatest Gainer ★ ★ ★	
(1)	60	—	2	**BIG PUNISHER** LOUD 67512*/RCA (10.98/16.98) 1 week at No. 1 — CAPITAL PUNISHMENT	1
				★ ★ ★ Hot Shot Debut ★ ★ ★	
(2)	NEW ▶		1	**WC** RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98) — THE SHADIEST ONE	2
1	2	2	1	**SOUNDTRACK** ● HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98) — THE PLAYERS CLUB	1
4	1	1	5	**SOUNDTRACK** NO LIMIT 50745*/PRIORITY (11.98/17.98) — I GOT THE HOOK-UP!	1
5	4	72	3	**SOUNDTRACK** INTERSCOPE 90160* (11.98/17.98) — BULWORTH — THE SOUNDTRACK	4
6	3	3	4	**GOODIE MOB** LAFACE 26047*/ARISTA (10.98/16.98) — STILL STANDING	2
(7)	6	8	33	**JON B.** ● YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98) — COOL RELAX	6
8	5	4	4	**DO OR DIE** NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98) — HEADZ OR TAILZ	3
9	8	7	8	**C-MURDER** NO LIMIT 50723*/PRIORITY (10.98/16.98) HS — LIFE DR DEATH	1
(10)	NEW ▶		1	**PUBLIC ENEMY** DEF JAM 558130*/MERCURY (10.98 EQ/16.98) — HE GOT GAME (SOUNDTRACK)	10
(11)	13	14	32	**BRIAN MCKNIGHT** ▲ MOTOWN 536215 (10.98 EQ/16.98) — ANYTIME	1
12	9	11	46	**K-CI & JOJO** ▲² MCA (1613* (10.98/16.98) — LOVE ALWAYS	2
13	10	9	30	**JANET** ▲² VIRGIN 44762 (11.98/17.98) — THE VELVET ROPE	2
14	12	13	12	**SILKK THE SHOCKER** ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98) — CHARGE IT 2 DA GAME	1
15	7	5	6	**GANG STARR** NOO TRYBE 45585*/VIRGIN (10.98/16.98) — MOMENT OF TRUTH	1
(16)	18	21	25	**LSG** ▲ EASTWEST 62125/EEG (10.98/16.98) — LEVERT.SWEAT.GILL	2
17	11	10	5	**MONTELL JORDAN** ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98) — LET'S RIDE	8
18	16	16	31	**NEXT** ● ARISTA 18973 (10.98/15.98) HS — RATED NEXT	13
19	20	—	2	**MYA** UNIVERSITY 90166/INTERSCOPE (10.98/16.98) — MYA	19
20	17	15	6	**ARETHA FRANKLIN** ARISTA 18987 (10.98/16.98(— A ROSE IS STILL A ROSE	7
21	14	—	2	**SONS OF FUNK** NO LIMIT 50725*/PRIORITY (10.98/16.98) — THE GAME OF FUNK	14
(22)	26	25	36	**MASTER P** ▲² NO LIMIT 50559*/PRIORITY (10.98/16.98) — GHETTO D	1
23	15	6	5	**AZ** NOO TRYBE 56715/VIRGIN (10.98/16.98) — PIECES OF A MAN	5
(24)	24	24	24	**CHICO DEBARGE** KEDAR 53088*/UNIVERSAL (10.98/16.98) — LONG TIME NO SEE	14
25	21	20	10	**SCARFACE** RAP-A-LOT 45471/VIRGIN (19.98/22.98) — MY HOMIES	1
26	25	22	33	**USHER** ▲³ LAFACE 26043/ARISTA (10.98/16.98) — MY WAY	1
27	19	12	6	**DAZ DILLINGER** DEATH ROW 53524*/PRIORITY (10.98/16.98) — RETALIATION, REVENGE AND GET BACK	2
28	22	17	7	**CAPPADONNA** ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98) — THE PILLAGE	1
29	29	29	26	**MYSTIKAL** ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS — UNPREDICTABLE	1
30	28	18	6	**COCOA BROVAZ** DUCK DOWN 50699*/PRIORITY (10.98/16.98) — THE RUDE AWAKENING	3
31	23	19	3	**TAMIA** QWEST 46213/WARNER BROS. (10.98/16.98) — TAMIA	19
32	31	28	17	**THE LOX** ● BAD BOY 73015*/ARISTA (10.98/16.98) HS — MONEY, POWER & RESPECT	1
33	27	23	20	**QUEEN PEN** LIL' MAN 90151*/INTERSCOPE (10.98/16.98) HS — MY MELODY	13
34	35	33	23	**WILL SMITH** ▲² COLUMBIA 68683* (10.98 EQ/17.98) — BIG WILLIE STYLE	9
35	33	35	8	**KEITH WASHINGTON** SILAS 11744/MCA (10.98/16.98) — KW	27
36	34	32	6	**PUBLIC ANNOUNCEMENT** A&M 540882 (10.98 EQ/16.98) — ALL WORK, NO PLAY	14
37	32	27	33	**MARIAH CAREY** ▲³ COLUMBIA 67835 (10.98 EQ/17.98) — BUTTERFLY	3
38	39	31	55	**MARY J. BLIGE** ▲² MCA 11606* (10.98/16.98) — SHARE MY WORLD	1
39	36	30	28	**MASE** ▲² BAD BOY 73017*/ARISTA (10.98/16.98) — HARLEM WORLD	1
40	40	37	11	**JAGGED EDGE** SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS — A JAGGED ERA	19
41	30	26	5	**FATAL** RELATIVITY 1622* (10.98/15.98) — (IN THE LINE OF FIRE	10
(42)	46	36	42	**PUFF DADDY & THE FAMILY** ▲⁴ BAD BOY 73012*/ARISTA (10.98/17.98) — NO WAY OUT	1
43	45	41	11	**DESTINY'S CHILD** COLUMBIA 67728* (10.98 EQ/16.98) — DESTINY'S CHILD	14
44	38	34	25	**TIMBALAND AND MAGOO** ● BACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) — WELCOME TO OUR WORLD	9
(45)	48	44	40	**JOE** ▲ JIVE 41603* (11.98/16.98) — ALL THAT I AM	4
46	44	42	10	**BEENIE MAN** SHOCKING VIBES 1513*/VP (9.98/14.98) HS — MANY MOODS OF MOSES	35
47	41	40	45	**WYCLEF JEAN FEAT. REFUGEE ALLSTARS** ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) — WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
(48)	65	67	25	**PEGGY SCOTT-ADAMS** MISS BUTCH 4005/MARDI GRAS (9.98/14.98) — CONTAGIOUS	48
49	42	38	6	**PLAYA** DEF JAM 536386*/MERCURY (8.98 EQ/12.98) — CHEERS 2 U	19
				★ ★ ★ Pacesetter ★ ★ ★	
(50)	71	—	3	**JAMES GREAR & CO.** BORN AGAIN 1018/PANDISC (10.98/14.98) HS — DON'T GIVE UP	50
51	47	47	15	**YOUNG BLEED** ● NO LIMIT 50738*/PRIORITY (10.98/16.98) — ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	1
53	37	—	2	**WITCHDOCTOR** ORGANIZED NOIZE 90146*/INTERSCOPE (10.98/16.98) HS — ...A.S.W.A.T. HEALIN' RITUAL	37
53	50	39	4	**DAVINA** LOUD 67536*/RCA (10.98/16.98) HS — BEST OF BOTH WORLDS	34
54	51	43	10	**OL SKOOL** KEIA 53104*/UNIVERSAL (10.98/16.98) — OL SKOOL	10
55	49	46	25	**ERYKAH BADU** ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98) — LIVE	1
(56)	56	49	4	**JOHNNIE TAYLOR** MALACO 7488 (10.98/14.98) — TAYLORED TO PLEASE	44
57	52	46	34	**BUSTA RHYMES** ▲ ELEKTRA 62064*/EEG (10.98/16.98) — WHEN DISASTER STRIKES...	1
58	54	50	50	**GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION** ▲² B-RITE 90093/INTERSCOPE (10.98/16.98) — GOD'S PROPERTY	1
59	55	48	27	**JAY-Z** ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98) — IN MY LIFETIME, VOL. 1	2
60	59	51	7	**CECE WINANS** PIONEER 92793/AG (10.98/16.98) — EVERLASTING LOVE	35
61	58	53	6	**SYLK-E. FYNE** GRAND JURY 67551*/RCA (10.98/16.98) HS — RAW SYLK	47
62	57	56	59	**THE NOTORIOUS B.I.G.** ▲² BAD BOY 73011*/ARISTA (19.98/24.98) — LIFE AFTER DEATH	1
63	53	52	24	**2PAC** ▲⁴ AMARU 41630*/JIVE (19.98/24.98) — R U STILL DOWN? [REMEMBER ME]	1
(64)	NEW ▶		1	**7 MILE** CRAVE 68043/EPIC (10.98 EQ/16.98) HS — 7 MILE	64
65	63	63	63	**TRU** ▲² NO LIMIT 50660*/PRIORITY (12.98/18.98) — TRU 2 DA GAME	2
66	43	—	2	**MARVALESS** AWOL/NOO TRYBE 45675/VIRGIN (10.98/15.98) HS — FEARLESS	43
(67)	74	66	26	**KAREN CLARK-SHEARD** ISLAND 524397 (10.98 EQ/17.98) HS — FINALLY KAREN	28
(68)	76	64	29	**UNCLE SAM** ● STONECREEK 67731/EPIC (10.98 EQ/16.98) HS — UNCLE SAM	24
(69)	72	61	76	**DRU HILL** ▲ ISLAND 524306 (10.98 EQ/16.98) HS — DRU HILL	5
70	66	69	26	**THREE 6 MAFIA** RELATIVITY 1644 (10.98/15.98) — CHPT. 2: WORLD DOMINATION	18
(71)	81	75	27	**H-TOWN** RELATIVITY 1596 (10.98/15.98) — LADIES EDITION	12
72	62	58	10	**C-BO** AWOL/NOO TRYBE 45496/VIRGIN (10.98/15.98) — TIL' MY CASKET DROPS	4
73	67	57	33	**SOUNDTRACK** ▲² LAFACE 26041/ARISTA (10.98/16.98) — SOUL FOOD	1
74	73	65	40	**SOUNDS OF BLACKNESS** PERSPECTIVE 549029/A&M (10.98 EQ/16.98) HS — TIME FOR HEALING	24
(75)	78	70	24	**KENNY G** ▲ ARISTA 18991 (10.98/17.98) — KENNY G GREATEST HITS	15
(76)	NEW ▶		1	**FIEND** NO LIMIT 50715*/PRIORITY (10.98/16.98) — THERE'S ONE IN EVERY FAMILY	76
77	64	—	2	**JOHNNY P** C-TOWN/RAP-A-LOT 45628/VIRGIN (10.98/16.98) HS — THE NEXT	64
78	75	85	32	**BOYZ II MEN** ▲² MOTOWN 530819* (11.98 EQ/17.98) — EVOLUTION	1
(79)	79	71	79	**MAKAVELI** ▲² DEATH ROW 90039*/INTERSCOPE (10.98/16.98) — THE DON KILLUMINATI: THE 7 DAY THEORY	1
80	61	—	2	**DJ JUBILEE** TAKE FO' 206 (11.98/16.98) — TAKE IT TO THE ST. THOMAS	61
81	68	55	8	**KILLAH PRIEST** GEFFEN 24971* (10.98/16.98) — HEAVY MENTAL	4
82	77	80	12	**PHIL PERRY** PEAK/PRIVATE MUSIC 82163/WINDHAM HILL (10.98/16.98) HS — ONE HEART ONE LOVE	67
83	69	74	5	**TEDDY PENDERGRASS** PHILADELPHIA INTERNATIONAL/THE RIGHT STUFF 36994/EMI-CAPITOL (9.98/15.98) — GREATEST HITS	65
(84)	87	84	6	**LIL' KEKE** JAM DOWN/BREAKAWAY 481000/ISLAND (10.98 EQ/16.98) HS — COMMISSION	37
(85)	91	—	10	**BIG TYMERS** CASH MONEY 9617 (11.98/16.98) HS — HOW U LUV THAT?	25
86	84	83	45	**PATTI LABELLE** MCA 11642 (10.98/16.98) — FLAME	10
87	93	82	33	**BONEY JAMES** WARNER BROS. 46548 (10.98/16.98) — SWEET THING	49
88	90	68	38	**SWV** RCA 67525* (10.98/16.98) — RELEASE SOME TENSION	5
89	89	81	12	**RANDY CRAWFORD** BLUEMOON/ATLANTIC 92785/AG (10.98/16.98) — EVERY KIND OF MOOD — RANDY, RANDI, RANDEE	70
90	94	73	20	**VARIOUS ARTISTS** ● POLYGRAM TV 536204 (10.98 EQ/17.98) — THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	25
91	70	59	6	**DAS EFX** EASTWEST 62063*/EEG (10.98/16.98) — GENERATION EFX	10
92	92	87	31	**LUTHER VANDROSS** ● LV 68220/EPIC (10.98 EQ/17.98) — ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
(93)	98	95	63	**ERYKAH BADU** ▲² KEDAR 53027*/UNIVERSAL (10.98/15.98) — BADUIZM	1
(94)	RE-ENTRY		22	**BIG BUB** KEDAR 53074*/UNIVERSAL (10.98/16.98) HS — TIMELESS	15
95	97	92	18	**ROBYN** ▲ RCA 67477 (10.98/16.98) HS — ROBYN IS HERE	51
(96)	100	94	44	**TWISTA** CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS — ADRENALINE RUSH	13
97	88	89	50	**SOUNDTRACK** ● NO LIMIT 50643*/PRIORITY (10.98/16.98) — I'M BOUT IT	1
(98)	RE-ENTRY		17	**CHRISTION** ROC-A-FELLA/DEF JAM 536281*/MERCURY (10.98 EQ/17.98) HS — GHETTO CYRANO	23
99	96	79	29	**NAS ESCOBAR, FOXY BROWN, AZ AND NATURE** AFTERMATH 90136*/INTERSCOPE (10.98/17.98) — THE FIRM — THE ALBUM	1
100	82	76	31	**IMMATURE** MCA 11668 (10.98/16.98) — THE JOURNEY	20

○ Albums with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.









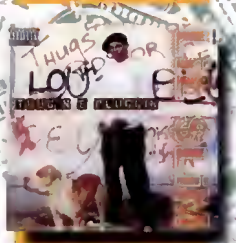
















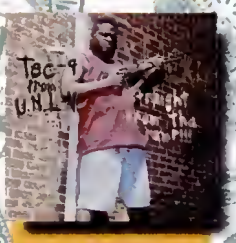






















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Juvenile, Hot Boys, B.G.

REGINA BELLE

(Continued from page 26)

One self-confessed Belle fan—Sonia Askew, urban music buyer for Camelot Music in North Canton, Ohio—has similar thoughts.

"While I've only heard 'Don't Let Go,' I feel that the label is trying to re-establish the singer," Askew saya. "Thia aong is much hipper and more upbeat than Regina's past work, which will definitely help in introducing her to a new and younger crowd. I just hope the tried-and-true Regina fans aren't too surprised. MCA will need an out-of-the-box marketing plan that is aggressive and focused so that new consumers, as well as estabiiahed fans, are made aware of the project. Also, it will greatly help to get her out on the road with a younger female artist, somebody like a Mary J. Blige."

The vocally gifted Belle has always had a penchant for exploring a wide range of musical territory. Her upbringing included singing along to such soulful artists as Shirley Caesar, the Emotions, Donny Hathaway, Knight, and Billie Holiday.

While a student at Rutgers University, Belle performed at many venues in New York's Greenwich Village. At one such performance, she was spotted by New York radio personality Vaughn Harper (of WBLS fame), who suggested she work with the Manhattans. Belle was soon on the road with the group, opening for Dionne Warwick, Knight, and LaBelle. In 1986, Belle's mellifluous voice appeared on the Manhattans' "Back To Basics" album.

One year later, she made her mark as a solo artiat with the critically acclaimed "All By Myself," which spawned the hit singlea "Show Me The Way" and the Holiday-hued "So Many Tears." This was followed in 1989 by "Stay With Me," certified gold by the Recording Industry Assn. of America. Several years later, Belle scored a major coup with a track from her "Pasaion" album.

"Who knew that 'A Whole New World (Aladdin's Theme),' would go on to win four Grammy Awards?" says the singer of her duet with Peabo Bryson. "Peabo and I sure didn't. But it sure made ua happy."

In 1995, Belle released "Reachin' Back," a collection of songs that found the ainger revisiting some of black music's golden moments. " 'Reachin' Back' kept her wedged in that mature audience because she wasn't singing old school, but old favorites, and there's a big difference," saya Marilyn Batchelor, MCA's national director of marketing.

"Many people take for granted—eapecially those who have appreciated her music over the years—that everybody knows Regina and her music," adds Batchelor. "Just because an artist has sold over 1 million records doesn't mean that people know who the artist is. But the truth is, there are more people who know her songs than know the woman behind them. Our job is to bring her back, on an intimate level, into the forefront of retail, the media, and radio." MCA will be courting older fans as well as pursuing younger ones.

"There is a wealth of flavor on this album," says Batchelor. "The title track is a straight-up R&B ballad, while "Baby Love" has a funky hip-hop-flavored vibe that is very lounge-y, whicb sbould work with the college audience we'll definitely be going after."

DAVID MILLER

(Continued from page 26)

was serviced to BET in mid-February. In the video, shot at Orlando, Fla.'s Universal Studios, Miller is in pursuit of preteen actress Jurnee Smollett from the movie "Eve'a Bayou." Based on the video's heavy rotation, Holt says, many retailers in the Midwest have asked when they will be serviced with the single.

The label is also carefully planning Miller's radio exposure, targeting mainstream R&B stations. "We want to develop and market David without all of the restrictions of the [standard] six-week plan in the street before we go to radio, when radio says go. Right now, we're keeping our ears to the street," says Holt.

Where the artist's image is concerned, Holt says, the plan is to keep the teen looking like "the little boy next door."

"We want to keep David casual, comfortable, and hip. But we want to make sure he wears his clothes and that they don't wear him," she says.

Once the school year enda in late June, Holt says Miller will do a national promotional tour with young artists from other labels. That tour, Holt says, will target youth activities at the YMCA and amusement parks and include a cross-promotional tie-in with "a well-known retailer" in malls across the country.

Miller's "Soul Train" performance with Riley and labelmate Nutta Butta will air May 23. Holt says that as the project picks up momentum, the label hopes to garner Miller a guest appearance on an appropriate TV series.

Promotional materials for the artist—including a bio kit designed to look like a notebook, memo pads, book holders, posters, stickers, and limited-edition watches—were to be sent early this month.

Frank Johnson, a buyer for Inner City Records, a five-store chain in Baltimore, says he has given copies of the 12-inch version of "Hard To Handle" to many of his radio colleagues.

"Radio is eating up the single in the Baltimore/Washington area. It's a fun, danceable track that has both a radio and street presence," says Johnson. "You can't resist the 'Symphony' loop under the track. If radio is playing Usher, then David Miller will definitely be a hit,"

One of the DJa Johnson gave the single to was Reggie Reg, mix-show director for R&B WERQ Baltimore. Since receiving "Hard To Handle" two weeks ago, Reg says, he has played the record three to four times a week during his weeknight mix show.

"Listeners are calling me up wanting to know what the song is and who sings it," Reg says. "It's just a matter of getting the streets to love it. Once that happens, program directors will love it, too."

ONLINE COMPILATIONS DRAW PLATINUM, K-TEL

(Continued from page 6)

able customizable DVDs within the next two yeara.

K-tel announced April 30 that it, too, will be offering customized CDs online, to be created from a aelection of 3,500 titles to which K-tel owns the masters (Billboard Bulletin, May 1). The "Custom Compilation System," developed in collaboration with RealNetworks, will be part of K-tel's previously announced online retail store. News of the company'a online expansion has sent its stock soaring in recent weeks (see story, page 6).

Platinum's catalog includes titles by the Beach Boys, Dionne Warwick, the Band, and Peter Cetera.

"We're a music company using distribution through the Internet to broaden the reach of our artists," says Michael Ares, spokesman for the Downers Grove, Ill.-based Platinum.

The third part of the new business will allow consumers to make their own CDs. Web site visitors will be able to select tracks from Platinum's catalog, download them and atore them on the hard drives of their computera, and then manufacture their own disc using a CD-recorder. Customers have the option of ordering the recordable drive and aoftware from the Web site for about $200.

Platinum's spokesman says that the company bas not determined the pricing structure for the new services but that it will be "competitive" with other online firms. The company that will fulfill the online orders bas not been determined either.

The label's partner in the venture is Platinum Technology, a separate company that develops technology for electronic commerce. The technology company is taking "a financial interest" in the music firm, the spokesman says.

Platinum Entertainment's atock, which trades on Nasdaq, rose from about $11 a share before the news was announced to about $14.50 at press time, a 32% increase.



DATU FAISON'S RHYTHM SECTION™

GOOD & EARLY: **Janet's** "I Get Lonely" (Virgin), which features vocal group **BLACKstreet**, makes a strong entry at No. 6 on Hot R&B Singles, where it earns the Hot Shot Debut. Despite this respectable bow, the song technically should have entered next iasue's chart, since the single had a May 5 in-store date.

In the case of Hot R&B Singles (and Hot 100 Singles, which is the only other Billboard chart that mixes sales and airplay), Billboard policy states that a single will appear on the overall chart if it has enough sales to enter the top 75 on the component singles sales list. The title debuted at No. 37 on Hot R&B Singles Salea but ranked below No. 75 on Hot 100 Singles Sales and therefore was held off that chart.

With an audience of 48 million listeners, "I Get Lonely" will likely spring 6-1 next issue once a full week of sales are compiled.

Given that 48 million listener audience for "I Get Lonely," a few records that were in line for No. 1 stripes could end up getting robbed of that opportunity. **Mya & Sisqo's** "It's All About Me" (University/Interscope) was within a hair of the No. 1 position this issue. That single haa 35 million listeners and sits at No. 2 on Hot R&B Singles Sales with 21,500 units. The other candidate, **Xscape's** "The Arma Of The One Who Loves You" (So So Def/Columbia), is a building story that, were it not for the new Janet single, could have reached the summit within the next three weeks.

BIG, INDEED: With a yearlong street-awarenesa campaign for the project, don't be surprised to see **Big Punisher's** solo outing, "Capital Punishment" (Loud/RCA), make a loud move as the issue's highest ranking act on Top R&B Albums. A week ago, several accounts broke street date, forcing that aet to enter last issue's chart at No. 60, so it naturally sees the strongest sales rise this issue, moving 60-1 and earning an obvious Greatest Gainer award. Top sales markets include New York (17,500 units), Philadelphia (4,100), Loa Angelea (1,600), and Chicago (700). Punisher also earns a No. 5 entry on The Billboard 200 to the tune of 136,000 units.

The rapper gained an early street buzz a year ago when he laid verses on **Funkmaster Flex's** "60 Minutes Of Funk Volume II" (Loud/RCA) album, which led to guest slots on other artists' records. To further enhance street presence, the label distributed multi-act sampler tapes that included Big Puniaher in the summer of 1997 and ran more than 300 billboard advertisements nationally, targeting urban conaumers. Additionally, Puniaher released two singles before his album hit stores, a marketing tactic several labela have abandoned. The first, "I'm Not A Player," peaked at No. 3 on Hot Rap Singlea. The follow-up, "Still Not A Player," which features vocalist **Joe**, is not commercially available but has an audience of 27 million listeners across 75 stations this iasue. That song ranka at No. 9 on Hot R&B Airplay.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	5	**DO YOU** HEATHER B (FREEZE/REPLAY)
2	2	11	**MY STEEZ** RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)
3	—	1	**IF I LET MYSELF GO** CHUCK JACKSON & DIONNE WARWICK (WAVE)
4	7	7	**THEY BE JUMPIN** MONIC LING FEAT K-OALL & TETRA (MAJOR TURNSTILE/LONGALOUD)
5	4	6	**HERE COMES THE HORNS** DELINQUENT HABITS (RCA)
6	8	2	**60 WAYZ** VERONICA (H.O.L.A./RED ANT)
7	6	5	**LET IT GO** NICE & SMOOTH (STREET LIFE/ALL AMERICAN)
8	16	12	**ILL NA NA** 12 GAUGE (POWER/T.Y.S.)
9	11	7	**BLAST FIRST** PARIS (UNLEASHED/WHIRLING)
10	10	6	**SABROSURA** D.J. LAZ (PANDISC)
11	17	2	**OH MARY DON'T YOU WEEP** TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)
12	12	32	**BE MY PRIVATE DANCER** THE 2 LIVE CREW (LIL' JOE)
13	—	1	**HAND ON THE PUMP** CYPRESS HILL (RUFFHOUSE/COLUMBIA)
14	14	6	**TOMIKA** MR. INTERNATIONAL (ALBATROSS)
15	24	7	**BIG BOOTY GIRLS** M.C. SHY D (BENZ)
16	20	27	**PAPI CHULO** TURNDOBERZ FEAT. DAZ DILLINGER AND COBRA RED (BLUZ TONE/KOR)
17	25	5	**RAIDA'S THEME** THE X-ECUTIONERS (AUDIO SOUL/ASPHODEL)
18	—	3	**TU PUN PUN** REIGN (H.O.L.A./RED ANT)
19	22	21	**AZ SIDE** MASTER KLICK FEAT. MAKO (MASTERPIECE/LAFACE/JIVE)
20	—	31	**TEAR DA CLUB UP** THREE 6 MAFIA (BRUTAL/PRIORITY)
21	—	21	**DOWN LOW** FREAKNASTY (HARD HOOD/POWER/TRIAD)
22	—	4	**PUERTO RICO** FRANKIE CUTLASS (HOODY/FREEZE/MOONROOF)
23	23	4	**SOUTHSIDE** RUFFTOWN MOB FEAT. VOICE (LIL' JOE)
24	—	1	**STREETS** ABOVE THE LAW (TOMMY BOY)
25	—	12	**ONE LOVE** NAS (COLUMBIA)

Subbling Under lists the top 25 singles under No. 100 which have not yet charted.

Billboard HOT R&B SINGLES™

MAY 16, 1998

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER) / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST	PEAK POSITION
				★★★ No. 1 ★★★		
				2 weeks at No. 1		
1	1	1	14	**TOO CLOSE ▲** MARK MORRISON/M. MORRISON/B. GRIFFIN/D. SQUIRE/L. LEVY/J. SUDDER/K. PHILLIPS	◆ NEXT (C) (IT) 30 AMPM 34868	1
2	2	3	10	**IT'S ALL ABOUT ME** T.RUSHEN/S.T.RUSHEN/A.ANDREWS/A.DUDLEY/T.HORN/J.JESSUP/B.LAVIGNE/T.MARCUS	◆ MYA & SISQO (C) (DE) 30 INTERSCOPE 97007	2
3	3	2	13	**LET'S RIDE ▲** J. MONTELL/D. MORAN/C. FAIRI	◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (C) (DE) 30 JOHN MUSTA / SILKK THE SHOCKER	2
4	4	—	2	**MY ALL/BRE'AKDOWN**	◆ MARIAH CAREY (C) (IT) 30 COLUMBIA 78715	4
5	5	7	3	**THE ARMS OF THE ONE WHO LOVES YOU** G. ROCHE / D. WARREN	◆ XSCAPE (C) (IN) 30 SO GOOD 73018	5
				★★★ Hot Shot Debut ★★★		
6	NEW ▶		1	**I GET LONELY** I.MATTHEWS / JANET / JANET.(PRODUCTION)	◆ JANET (FEATURING BLACKSTREET) (C) (IT) 30 VIRGIN 38539	6
7	6	4	8	**ALL MY LIFE** L.HAILEY/E.BENNETT (L.HAILEY, E.BENNETT)	◆ K-CI & JOJO (C) (IT) 30 MCA 55403	3
8	8	5	10	**A ROSE IS STILL A ROSE ●** L.LEVY/L.HILL/K.H.WHITE/W.JEFFERSON/T.MOSLEY/A.LEVY (BRONCHO)	◆ ARETHA FRANKLIN (C) (IT) 30 ARISTA 13465	5
9	9	6	13	**BOOGY BUMPIN' TYPPIE-YI-YO ▲** E.JOHNSON / T.SMYLIE / GEM STAFF	◆ PUBLIC ANNOUNCEMENT (C) (IT) 30 A&M 69041	4
10	10	8	7	**MONEY, POWER & RESPECT ●** L.HILL/J.BUTLER/D.MAYFIELD/W.GRIER/C.WOOD	◆ THE LOX (FEATURING DMX & LIL' KIM) (C) (IT) 30 RUFF HOUSE 78707	8
11	7	34	3	**TURN IT UP (REMIX)/FIRE IT UP** BUSTA RHYMES/T.S. SMITH/G.LARSON/S.PHILLIPS	◆ BUSTA RHYMES (C) (DE) 30 ELEKTRA 64402	7
12	11	10	25	**NO, NO, NO ▲** H.JEAN / K.HERBERT / R.FUSARI / N.HERBERT / R.FUSARI / M.BROWN / S.GARDNER	◆ DESTINY'S CHILD (C) (IT) 72 COLUMBIA 78618	1
13	12	9	14	**ROMEO AND JULIET ●** R.WILSON/J.MUTTI/T.BROWN/WARNER JR. WINDSOR/M.MUTTI	◆ SYLK-E. FYNE FEATURING CHILL (C) (IT) 30 ATLANTIC 84312	5
14	17	19	16	**THEY DON'T KNOW/ARE U STILL DOWN ●** TONY E./D.SHAW/J.CRAWFORD/J.JEFFERSON/T.SMILEY/JOHNNY JI	◆ JON B. (C) (IT) 108 YUMUSIC 95001	3
15	13	14	9	**VICTORY ●** R.PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (IT) 30 BAD BOY 78714	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES (C) (IT) 30 BAD BOY 78714	1
16	16	17	8	**CHEERS 2 U** T.THOMAS/C.CORNETT, MOSLEY)	◆ PLAYA (C) (DE) 2AM 5660	10
17	14	12	10	**IMAGINATION** J.DUPRI / J.PEREZ/M.SEAL/J.DUPRI/A.MIZELL/P.PERRETTA/D.RICHARDS)	◆ TAMIA (C) (IT) 30 ISLAND 524	12
18	15	11	16	**WHAT YOU WANT ●** M.MYRICK/M.SCHLEY/M.A.SPRUITT/R.MYRICK/S.COMBS/C.MAYFIELD)	◆ MASE (C) (IT) 30 BAD BOY 78714	3
19	19	13	17	**NICE & SLOW ▲** J.JOHNSON/C.GRIFFEY/R.WILLIAMS/D.B.GOLD)	◆ USHER (C) (DE) 30 LAFACE 24758	1
20	22	22	11	**WHO AM I** M.CHAMBERS/M.DAVIS/J.HARRISON)	◆ BEENIE MAN (C) (IT) 30 VP 1554	20
21	25	28	6	**I GOT THE HOOK UP!** M.C.HAMMER / T.LYNN / P.SOMS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (DE) 30 NO LIMIT 55611	21
22	18	15	7	**SECGND ROUND K.O.** J.PRINCE/L.MONROE/C.WILLIAMS/B.SALEM/J.MONROE)	◆ CANIBUS (C) (IT) 30 MCA 55413	13
23	20	16	31	**OEJA VU (UPTOWN BABY) ●** M.WALKER/R.WASHINGTON/A.MACDONALD/M.MCCLINTY)	◆ LORD TARIQ & PETER GUNZ (C) (IT) 30 DEF JAM 566821	4
24	24	23	13	**GET AT ME DOG** PR.GREASE/S.SIMMONS/A.FIELDS/E.BLACKMON/L.TAYLOR)	◆ DMX (FEATURING STEPHEN C OF THE LOX) (C) (IN) 30 (1) DEF JAM 566961	19
25	21	20	9	**DO FOR LOVE ●** R.KERN/L.PARKER/C.SHAW/J.B.SHACK/A.KARLIN/B.GALDWELL/A.METTNER	◆ 2PAC FEATURING ERIC WILLIAMS (C) (IT) 30 DEATH ROW 78709	10
26	27	32	8	**RAISE THE ROOF** L.CAMPBELL/J.CAMPBELL/J.BERRY.D.BURTON)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (IT) 30 LUKE 78720	26
27	23	18	16	**GONE TILL NOVEMBER ▲** L.HILL/A.MUHAMMAD)	◆ WYCLEF JEAN (C) (IN) (1) 30 RUFFHOUSE 78705	9
28	31	31	10	**SAY IT** R.WILLES / P.BASORA/S.MORALES/D.MCKINLEY)	◆ VOICES OF THEORY (C) (IT) 30 M.C.A. 54.9.55	28
29	29	21	8	**RAIN** S.A.MORGAN / S.MORGAN)	◆ SWV (C) (IT) 30 RCA 64900	7
30	28	24	4	**CLOCK STRIKES** THIBALAND/T.MOSLEY/C.LARSON/S.PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (IT) 30 BLACKGROUND 78709	24
31	26	25	11	**BRING IT ON** J.JEFFERSON/R.WASHINGTON/R.JERKINS III/K.WASHINGTON/M.MESSINA	◆ KEITH WASHINGTON (C) (IT) 30 ATLANTIC 84.3.11	22
32	30	26	28	**I DON'T EVER WANT TO SEE YOU AGAIN ▲** M.MCCLINTY/M.MCCRARY)	◆ UNCLE SAM (C) (IT) 30 MCA 55.4.11	2
33	34	38	24	**BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BOOMBAG ▲** J.PATTERSON/J.SMITH/D.SMITH/T.MOSLEY/C.LARSON/S.PHILLIPS	◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & MACE (C) (IT) 30 BAD BOY 78711	1
34	36	49	4	**DO YOUR THING** T.GLOVER/D.MCDANIEL/R.ROONEY)	◆ T.MILE (C) (IT) 30 ATLANTIC 84.3.11	34
35	33	27	16	**MAKE'EM' SAY UHH! ●** M.MYRICK/T.MOSLEY/S.COMBS/C.MAYFIELD/M.A.SPRUITT/J.SCHLEY/M.SCHLEY)	◆ MASTER P FEAT. FIEND, SILK THE SHOCKER, MIA X & MYSTIKAL (C) (IT) 30 NO LIMIT 55599/PRIORITY	18
36	32	33	15	**AM I DREAMING ▲** K.SWEAT/D.ELLIS/K.WATTS)	◆ KEITH SWEAT FEATURING GLENN JONES (C) (IT) 30 ELEKTRA 64.5.53/ELEKTRA	9
37	37	36	22	**SWING 'EM WAY ●** T.MOSLEY/C.MAYFIELD/M.MYRICK)	◆ K.P. & ENVYI (C) (IT) 30 ATLANTIC 84.3.11	17
				★★★ Greatest Gainer/Sales ★★★		
38	45	45	4	**CRAZY FOR YOU** R.BRENT/E.BRENT	◆ EBONI FOSTER (C) (DE) 30 ASHANTI 5580	38
39	44	42	6	**COME OVER TO MY PLACE** J.BRUNSON/E.BRUNSON	◆ DAVINA (C) (IT) 30 MCA 55441	39
40	39	30	13	**THE PARTY CONTINUES ●** D.MCCLINTON/D.MCCLINTON/C.MCCLINTON/T.MOSLEY/C.MAYFIELD/M.A.SPRUITT/J.SCHLEY/M.SCHLEY	◆ JO FEATURING GA BRAT (C) (IT) 30 ATLANTIC 84.3.11	14
41	35	40	30	**MY BODY ▲** DEE-TEE D.ALLAMBY/L.BROWDER/A.ROBERSON)	◆ LSG (C) (IT) 30 CHEVRON 54.3.10/CD	2
42	40	35	14	**OFF THE HOOK** M.PENDLETON / C.PENDLETON, C.LUCAS, D.FLOYD)	◆ JODY WATLEY (C) (IT) 72 (1) ATLANTIC 84.3.10	23
43	42	37	8	**GITTY UP ●** LUTHER CAMPBELL / K.WILLIAMS)	◆ SALT-N-PEPA (C) (IT) 30 (1) ASTRALWERKS 57701	33
44	41	43	39	**YOU MAKE ME WANNA... ▲** J.JEFFERSON/J.SMITH/D.MCDANIEL/M.MESSINA)	◆ USHER (C) (DE) 30 LAFACE 24758	1
45	43	39	10	**REALITY** MARIO WINANS / M.WINANS/K.WOODS/K.WOODS/M.WINANS/T.MOSLEY/C.MAYFIELD/M.A.SPRUITT/J.SCHLEY/M.SCHLEY	◆ ELUSION (C) (IT) 30 ELEKTRA 64.5.53	34
46	46	46	4	**STILL PO' PIMPIN' ●** M.MYRICK/T.MOSLEY/C.MAYFIELD/M.A.SPRUITT/J.SCHLEY/M.SCHLEY	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (IT) 30 RAP-A-LOT 78.7.10	46
47	51	11	23	**A SONG FOR MAMA ▲** BOYZ II MEN/A.BARTON/J.HARRIS III/M.SMOOTH)	◆ BOYZ II MEN (C) (IT) 30 MOTOWN 80072	1
48	38	29	23	**STR8 WIBERRIES** M.SMOOTH/D.SMITH/J.SCHLEY/M.SCHLEY/T.MOSLEY/C.MAYFIELD/M.A.SPRUITT/J.SCHLEY/M.SCHLEY	◆ SMOOTH (C) (IT) 30 (1) ASTRALWERKS 57701	11
49	48	44	23	**WE'RE NOT MAKING LOVE NO MORE ●** BABYFACE/L.SIMMONS/BABYFACE)	◆ DARIL WILLIAMS (C) (IT) 30 LAFACE 26295/ARISTA	34

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE / PRODUCER (SONGWRITER) / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST	PEAK POSITION
50	53	51	11	**WELL, ALRIGHT** K.STRADER / J.SMITH/M.CROUCH/C.WINANS)	◆ CECE WINANS (C) (IT) 30 WORD 38539	47
51	49	53	4	**JUST BE STRAIGHT WITH ME** J.DUPRI/K.PHILLIPS/J.PEREZ/M.SEAL/D.RICHARDS/A.MIZELL/P.PERRETTA	◆ SLAK THE SHOCKER FEAT. MASTER P, DILSTHA'S CHILD, O'DELL, MO B. DICK (C) (IT) 30 NO LIMIT 55609/PRIORITY	36
52	51	—	2	**LIL' RED BOAT** T.MILE/T.LEWIS/C.WILLIS/T.LEWIS/ANGELA GRANT)	◆ ANGEL GRANT (C) (IT) 72 (1) FLYTE TYME 78617/WARNER/	42
53	55	53	13	**DANGEROUS ●** D.SMITH/T.SMITH/B.SMITH/M.STONE/T.RICHWALA/L.COLON/L.DORNEUS)	◆ BUSTA RHYMES (C) (IT) 30 (1) ELEKTRA 64.5.53/ELEKTRA	4
54	52	52	5	**BURN** K.PUGH/E.DUGGS/J.SMITH/E.DEAN)	◆ NU-TYPE (C) (IN) (1) 30 RED ANT 19000	26
55	52	52	5	**OUT OF SIGHT/YOU** C.ELLIOTT/A.WEST/B.BLAKE/G.ELLIOTT/A.WEST)	◆ PHUFUS BLAU (C) (IN) (1) 30 PERSPECTIVE 58739/EMI	52
56	50	50	5	**LOVE LETTERS** TAG/J.SMITH/L.SAMP/D.LORD JR./J.SMITH/A.TENNANT, III/HECTOR)	◆ ALL-4-1 (C) (IT) 30 ISLAND 524	50
57	58	56	13	**ALL I DO** A.MOTEN/M.SOMETHIN' FOR THE PEOPLE (A.MOTEN,M.LONDON,J.YOUNG,R.K.)/M.SOMETHIN' FOR THE PEOPLE	◆ SOMETHIN' FOR THE PEOPLE (C) (IT) 30 (1) WARNER BROS. 17162	15
58	56	54	13	**GETTIN' JIGGY WIT IT** POKE & TONE/W.SMITH/J.BARNES/B.EDWARDS/R.WOODS/S.J.ROBINSON)	◆ WILL SMITH (C) (IN) (1) 30 COLUMBIA 78615	6
				★★★ Greatest Gainer/Airplay ★★★		
59	67	88	9	**THANK YOU** D.HOUSTON/T.GRIFFIN/C.HUGHES/A.GRIFFIN/T.ROTTI)	BEBE WINANS (IT) 30 LAFACE 26295/ARISTA	59
60	60	63	4	**SOUTHSIDE** COOLIO/L.WILLIAMS/D.DIAMONDS, L.MITCHAM/L.SMITH)	◆ LIL' KEKE (C) (IT) 72 (1) JAM DOWN 42001/CHEVRON/	60
61	61	61	8	**THROW YO HOOD UP** E.FOSTER / MR. MONEY LOC/M.MORRISON/B.GRIFFIN/D.SQUIRE/L.LEVY/K.PHILLIPS	MR. MONEY LOC FEATURING ABOVE THE LAW (C) (IT) 30 LOC'N UP 79714	61
62	59	57	6	**MOAN & GROAN** M.MORRISON/M.MORRISON/B.MOSS	◆ MARK MORRISON (C) (IT) 30 ATLANTIC 84.3.11	50
63	NEW ▶		1	**I WANNA GET NEXT TO YOU** D.HOUSTON/T.GRIFFIN/C.HUGHES/A.GRIFFIN/T.ROTTI)	◆ CHRISTION (C) (IT) ROC-A-FELLA/DEF JAM 566	63
64	63	69	6	**STAY** R.LITTER / R.LITTER, A.MARTIN, J.MATTAR, A.BURROUGHS, B.BURROUGHS, D.PATTERSON)	ROOM SERVICE (C) (IT) 30 (1) ATLANTIC 84.3.11	63
65	64	64	15	**IF YOU THINK I'M JIGGY** D.JONES / D.JONES/J.HILL/P.DELTZ/S.D.BLACKMON/R.BITENAITE/APPLE JACK/T.WHITEHEAD)	◆ THE LOX (C) (IT) 30 RUFF HOUSE 78707	21
66	68	58	5	**JAM ON IT** DIGGA-P/C.JONES,J.DUPRI,J.GRAHAM,R.LEONCIO)	◆ CARDAN (FEATURING JERMAINE DUPRI) (C) (IT) 72 (1) FAMILY 79740/SONY BOO	62
67	69	59	16	**FATHER** POKE & TONE/L.LEVY/J.BARNES/J.BUTLER/S.MICHAEL G.OVERTON)	◆ LL COOL J (C) (IT) 30 (1) DEF JAM 566533/MERCURY	17
68	62	66	5	**SWAYFY FEAT. SUMTIN'** S.J.JOHNSON/L.LEVY/K.PHILLIPS/J.SCHLEY/M.SCHLEY/T.MOSLEY/C.MAYFIELD/M.A.SPRUITT/J.SCHLEY/M.SCHLEY	◆ LIL JON AND THE EAST SIDE BOYZ (C) (IT) 30 MIRROR IMAGE 47436/CHAOS	63
69	78	85	3	**COME & GET IT** B.JACKO/T.GRIFFIN/C.HUGHES/A.GRIFFIN/T.ROTTI)	◆ DARQ AGE (C) (IT) 30 (1) ROC-A-FELLA/DEF JAM 566	69
70	70	70	3	**FULL COOPERATION** D.MCCLINTON/D.MCCLINTON/C.MCCLINTON/T.MOSLEY/C.MAYFIELD/M.A.SPRUITT/J.SCHLEY/M.SCHLEY	◆ DEF SQUAD (C) (IT) 30 (1) ATLANTIC 84.3.11	70
71	71	63	20	**THE CITY IS MINE** T.POOLE/D.GRIFFIN/J.RILEY/A.GAMBLE/J.ARTIS/J.TEMPO)	◆ JAY-Z (FEATURING BLACKSTREET) (C) (IT) 30 (1) ROC-A-FELLA/DEF JAM 566	37
72	72	95	3	**CHOKE** W.ELLIOTT / J.A.GRAHAM, K.SEVERSTEIN)	◆ B.L.H.U.N.T. (C) (IT) 30 (1) SELECT 25896	72
73	74	77	3	**THE MOST BEAUTIFUL GIRL** RICH WOOD / W.RAKESTRAW/B.MCKNIGHT/C.WILLIAMS)	◆ RAHEEM (C) (IT) TIGHT 2 DIET 4307/DIETRAX/WARN	68
74	57	58	15	**ALL MY LOVE** T.FREY / S.CARTER / T.BLEY / L.WILLIAMS / L.VANDROSS)	◆ QUEEN PEN FEATURING LIL' KIM (C) (IT) 30 LIL' MAN 11120/SMITSOUND	57
75	75	76	13	**LOST TO LOVE** P.M.T.PARTNERS/M.CUTTY/J.BUTLER/L.LAURE/J.BUTLER)	JONATHAN BUTLER (C) (IT) 30 (1) MCA 55.4.11	68
76	77	83	3	**TAKE YOUR TIME** B.KOZ/D.SOLOMON/C.SMITH/M.STALLINGS/D.MOSTON/M.MYRICK/T.MOSLEY/C.MAYFIELD/M.A.SPRUITT/J.SCHLEY/M.SCHLEY/J.SMITH)	◆ KOMPOZUR (C) (IT) 30 (1) A.K.M. 78	76
77	65	62	13	**6 A.M. (WE BE ROLLIN')** M.JETTA / MIKE J. WHITE/J.WHITE/B.RATCHFORD/P.HALPIN/J.GRIFFIN/R.EDWARDS)	◆ NAQANUF (C) (IT) 30 (1) SELECT 25896	65
78	66	67	9	**BEAUTIFUL BLACK PEOPLE** J.GRISBY/E.GRISBY/A.GEORGE,J.BENNETT,J.FERGUSON)	JAMES GREAR & CO (C) (IT) 30 (1) MCA 55.4.11	59
79	79	—	2	**EVERYDAY ▲** W.FARRELL/D.HALL/M.MCCLARY/D.MCCLARY)	◆ FATAL FEATURING ANTOINETTE ROBERSON (C) (IT) 30 RELATIVITY 1659	79
80	76	75	5	**BODY** M.CITY/E.ELLIS/M.CITY)	MIKE CITY (C) (IT) 30 INTERSOUND 8129	76
81	76	81	18	**SADDLE YOU UP** M.MUSIC/T.STRAWBERRY/R.WEISH)	◆ STRAWBERRY (C) (IN) (1) 30 EQUITABLE/ POWER	59
82	82	71	12	**BODY ROCK** M.MOS OF FEATURING Q-TIP & TASH (C) (IT) 30 (1) ELEKTRA 64.5.53/ELEKTRA	◆ MOS OF FEATURING Q-TIP & TASH (C) (IT) 30 (1) ELEKTRA 64.5.53/ELEKTRA	71
83	NEW ▶		1	**RUTHLESS FOR LIFE** T.MUTTI/A.MUTTI/D.MUTTI/J.DUTTON)	◆ MC REN (C) (IT) 30 (1) RUTHLESS/PRIORITY	83
84	83	72	8	**I CAN FEEL IT** DAVID HAMILTON / RUSSMIRA, BARRER W.MOORE)	◆ GHETTO MAFIA (C) (IT) 30 (1) DOWN SOUTH 47436/CHAOS	72
85	81	74	15	**FREAK IT** J.SMYTH/F.LEWIS / S.GRAY / J.SMYTH / LEWIS, T.BUTLER)	◆ LATHUN FEATURING GA BRAT (C) (IT) 30 (1) SO SO DEF 78601/COLUMBIA	38
86	73	73	11	**DOO DOO BROWN** M.ST. JUSTE/K.KLEMMING JR. ESTATE)	DJ NAUGHTY KNOCK (C) (IN) (1) 30 STREET STREET 70008	59
87	84	75	5	**2 LIVE PARTY ▲** C.WONG, WONN, M.BOSLE, CHRON JR./M.BOSLE, WONG, WONN, M.CASEY,R.FINCH)	◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FRANKIE (C) (IT) 30 LIL' JAZ 897	75
88	80	80	7	**STRAIGHT TO THE MOTE'** K.WATT/DIAMOND K.WATT)	TREY B (M) (X) ISA 80086 /2000	80
89	87	82	15	**SENO MY LOVE/SENO ONE YOUR LOVE** S.TEW/S.GRIFFIN)	BORN IMMERICANS (C) (IT) 30 LEGEND 44911	71
90	88	78	14	**NOTHIN' MOVE BUT THE MONEY ●** M.MIC GERONIMO FEAT. DMX & BLACK ROB (C) (IT) 30 (1) DEF JAM 566	◆ MIC GERONIMO FEAT. DMX & BLACK ROB (C) (IT) 30 (1) DEF JAM 566	31
91	92	92	3	**OISCO LADY 2000** DR.T.MOSS (D) (IN) (1) 30 MALACO 2233	JOHNNIE TAYLOR (C) (IN) (1) 30 MALACO 2233	91
92	99	96	15	**HANDLE UR BIZNESS** L.E.I.A.K.T.L.B.U.D.T./ JOSPHANCE M.MURRY)	M.O.P. (C) (IT) 30 (1) RELATIVITY 1666	61
93	94	94	15	**SAY YOU'LL STAY** T.BISHOP/B.SALEM/M.IT.BISHOP)	K&C (C) (DE) 72 (1) TIDAL WAVE 3161/SELECT	58
94	86	84	20	**JUST A MEMORY** D.ELLIS, S.JORDAN/A.J.PIERCE)	◆ JAGGED EDGE (C) (IT) 30 (1) CRAVE 78733	53
95	95	90	5	**RAUZE DA ROOF - PUSH IT UP (CLAP IT, STMT U WANT)** R.ELLIS / D.HENDERSON/R.K.PATRICK/L.B.SMITH)	◆ OUTKAST FEAT. GOODIE MOB & SLEEPY BROWN (C) (IT) 30 (1) ARISTA 13466/ARISTA	88
96	93	96	6	**ON THE MIC** D.MCCLINTON/D.MCCLINTON/C.MCCLINTON/T.MOSLEY/C.MAYFIELD/M.A.SPRUITT/J.SCHLEY/M.SCHLEY	◆ D MONDI FEAT. CUBAN LINK, JU JU, A. L. AND MISSIN' LINK (C) (IT) 30 (1) DEF SQUAD 78711	96
97	NEW ▶		1	**HOLD ON TO YOUR DREAMS** T.D.BULLOCK / J.HYPPOLITE	THE CHI-LITES (C) (IT) 30 (1) COMPLEX GUM 10	97
98	90	91	9	**24/7** J.WEST / J. WEST, D.KEYES)	◆ 24/7 (C) (IT) 30 (1) DEF SOUL 53041	63
99	91	—	4	**INDEPENDENCE DAY** L.BOWA / T.JAMA & SULIMAN D.BANKS)	TOO SHORT WITH KEITH MURRAY (C) (IT) 30 (1) SHORT ASSN'/JIVE	91
100	97	97	12	**I'M GONNA MISS YOU** P.STOMP / P.STOMP)	PHIL STOMP FEATURING KIM SMITH (C) (IT) 30 (1) STREET 40442	62

(C) Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest total and airplay increases among singles below the top 20. ● Videoclip available. ▲Recording Industry Assn. Of America (RIAA) certification for sales of 500,000. ◆ RIAA certification for sales of 1 million units, with additional million units denoted by a number following the symbol. Catalog number is for cassette single unless otherwise noted. *Materials indicates catalog number is for cassette maxi-single rather than cassette single unavailable. (C) Cassette single availability. (CD) CD single availability. (M) Cassette maxi-single availability. (Y) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 106 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	5	5	★ ★ NO. 1 ★ ★ **BE CAREFUL** SPARKLE FEAT. R. KELLY (RIVERA/INTERSCOPE) 1 week at No. 1
2	2	28	**I GET LONELY** JANET (FEAT. BLACKSTREET) (VIRGIN)
3	1	22	**ALL MY LIFE** K-CI & JOJO (MCA)
4	3	17	**TOO CLOSE** NEXT (ARISTA)
5	4	25	**ANYTIME** BRIAN MCKNIGHT (MOTOWN)
6	6	8	**IT'S ALL ABOUT ME** MYA & SISQO (UNIVERSITY/INTERSCOPE)
7	7	14	**LET'S RIDE** MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (DEF JAM/MERCURY)
8	8	14	**A ROSE IS STILL A ROSE** ARETHA FRANKLIN (ARISTA)
9	14	7	**STILL NOT A PLAYER** BIG PUNISHER FEATURING JOE (LOUD)
10	10	25	**SEVEN DAYS** MARY J. BLIGE (MCA)
11	12	16	**WE BE CLUBBIN'** ICE CUBE (HEAVYWEIGHT/A&M)
12	9	26	**NO, NO, NO** DESTINY'S CHILD (COLUMBIA)
13	70	2	**THE BOY IS MINE** BRANDY & MONICA (ATLANTIC)
14	11	24	**WHAT YOU WANT** MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
15	13	27	**NICE & SLOW** USHER (LAFACE/ARISTA)
16	20	3	**MY WAY** USHER (LAFACE/ARISTA)
17	19	10	**THEY DON'T KNOW** JON B. (YAB YUM/550 MUSIC/EPIC)
18	15	16	**BODY BUMPIN' YIPPIE-YI-YO** PUBLIC ANNOUNCEMENT (A&M)
19	16	16	**PARTY AIN'T A PARTY** QUEEN PEN (LIL' MAN/INTERSCOPE)
20	18	8	**THE ARMS OF THE ONE WHO LOVES YOU** XSCAPE (SO SO DEF/COLUMBIA)
21	17	11	**MONEY, POWER & RESPECT** THE LOX (FEAT. DMX & LIL' KIM) (BAD BOY/ARISTA)
22	21	13	**ROMEO AND JULIET** SYLK-E. FYNE FEAT. CHILL (GRAND JURY/RCA)
23	34	4	**THE ONLY ONE FOR ME** BRIAN MCKNIGHT (MOTOWN)
24	25	13	**IMAGINATION** TAMIA (QWEST/WARNER BROS.)
25	23	26	**I DON'T EVER WANT TO SEE YOU AGAIN** UNCLE SAM (STONECREEK/EPIC)
26	29	11	**WHO AM I** BEENIE MAN (2 HARD/VP)
27	33	41	**BEEN AROUND THE WORLD** PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
28	22	17	**AM I DREAMING** OL SKOOL (FEAT. KEITH SWEAT & XSCAPE) (KEIA/UNIVERSAL)
29	30	20	**RAIN** SWV (RCA)
30	24	17	**DO FOR LOVE** 2 PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
31	44	3	**GHETTO SUPASTAR (THAT IS WHAT YOU ARE)** PRAS MICHEL FEAT. ODB & MYA (INTERSCOPE)
32	39	5	**APPLE TREE** ERYKAH BADU (KEDAR/UNIVERSAL)
33	40	5	**CAN'T LET HER GO** BOYZ II MEN (MOTOWN)
34	26	13	**BRING IT ON** KEITH WASHINGTON (SILAS/MCA)
35	27	23	**GONE TILL NOVEMBER** WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
36	28	33	**MY BODY** LSG (EASTWEST/EEG)
37	42	4	**I GOT THE HOOK UP!** MASTER P FEATURING SONS OF FUNK (NO LIMIT/PRIORITY)
38	32	27	**DEJA VU [UPTOWN BABY]** LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
39	31	11	**TURN IT UP [REMIX]/FIRE IT UP** BUSTA RHYMES (ELEKTRA/EEG)
40	36	19	**SWING MY WAY** K.P. & ENVYI (EASTWEST/EEG)
41	38	44	**YOU MAKE ME WANNA...** USHER (LAFACE/ARISTA)
42	62	2	**THE RIPPER STRIKES BACK** LL COOL J (DEF JAM/MERCURY)
43	43	7	**NO GUARANTEE** CHICO DEBARGE (KEDAR/UNIVERSAL)
44	41	4	**DOOR #1** LSG (EASTWEST/EEG)
45	37	6	**VICTORY** PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
46	48	27	**LUV 2 LUV U** TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
47	35	7	**MONEY** CHARLI BALTIMORE (UNTERTAINMENT/EPIC STREET/EPIC)
48	51	30	**A SONG FOR MAMA** BOYZ II MEN (MOTOWN)
49	53	10	**GOTTA BE** JAGGED EDGE (SO SO DEF/COLUMBIA)
50	58	4	**SHORTY (YOU KEEP PLAYIN' WITH MY MIND)** IMAJIN FEATURING KEITH MURRAY (JIVE)
51	45	10	**CLOCK STRIKES** TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
52	59	5	**ALL THAT I AM** JOE (JIVE)
53	52	6	**CHEDDAR** WC (RED ANT/LONDON/ISLAND)
54	69	2	**MY ALL** MARIAH CAREY (COLUMBIA)
55	50	15	**GET AT ME DOG** DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)
56	57	6	**SECOND ROUND K.O.** CANIBUS (UNIVERSAL)
57	47	32	**WE'RE NOT MAKING LOVE NO MORE** DRU HILL (LAFACE/ARISTA)
58	55	9	**THEY DON'T DANCE NO MO'** GOODIE MOB (LAFACE/ARISTA)
59	54	8	**CRAZY FOR YOU** EBONI FOSTER (HENDRIX/MCA)
60	60	6	**CHEERS 2 U** PLAYA (DEF JAM/MERCURY)
61	64	3	**HIT 'EM WIT DA HEE** MISSY "MISDEMEANOR" ELLIOTT FEAT. LIL' KIM & MOCHA (EASTWEST/EEG)
62	56	5	**SAY IT** VOICES OF THEORY (H.O.L.A./RED ANT)
63	49	21	**MAKE EM' SAY UHH!** MASTER P (NO LIMIT/PRIORITY)
64	—	1	**WITH ME** DESTINY'S CHILD (FEAT. JD) (COLUMBIA)
65	67	2	**DO YOUR THING** 7 MILE (CRAVE)
66	61	12	**REALITY** ELUSION (RCA)
67	65	6	**WELL, ALRIGHT** CECE WINANS (PIONEER)
68	—	1	**WHATCHA GONE DO?** LINK (RELATIVITY)
69	63	30	**BREAKDOWN** MARIAH CAREY FEAT. KRAYZIE BONE & WISH BONE (COLUMBIA)
70	—	1	**THANK YOU** BEBE WINANS (ATLANTIC)
71	74	27	**DANGEROUS** BUSTA RHYMES (ELEKTRA/EEG)
72	—	1	**LIL' RED BOAT** ANGEL GRANT (FLYTE TYME/UNIVERSAL)
73	66	9	**BYE BYE** RANDY CRAWFORD (BLUEMOON/ATLANTIC)
74	—	1	**MAKE IT HOT** NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (ELEKTRA/EEG)
75	71	28	**ARE U STILL DOWN** JON B. (YAB YUM/550 MUSIC/EPIC)

Records with the greatest airplay gains.

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HOT R&B RECURRENT AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	**WHAT ABOUT US** TOTAL (LAFACE/ARISTA)
2	2	6	**PUT YOUR HANDS WHERE MY EYES COULD SEE** BUSTA RHYMES (ELEKTRA/EEG)
3	6	3	**A DREAM** MARY J. BLIGE (ARISTA)
4	4	7	**HOLD ON (CHANGE IS COMIN')** SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
5	—	1	**5 STEPS** DRU HILL (ISLAND)
6	3	3	**EVERYTHING** MARY J. BLIGE (MCA)
7	10	13	**MO MONEY MO PROBLEMS** THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
8	13	5	**TYRONE** ERYKAH BADU (KEDAR/UNIVERSAL)
9	9	13	**STOMP** GOD'S PROPERTY (B-RITE/INTERSCOPE)
10	7	8	**MY LOVE IS THE SHHH!** SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)
11	19	20	**FOR YOU** KENNY LATTIMORE (COLUMBIA)
12	17	28	**NEXT LIFETIME** ERYKAH BADU (KEDAR/UNIVERSAL)
13	18	5	**BUTTA LOVE** NEXT (ARISTA)
14	11	14	**I CAN LOVE YOU** MARY J. BLIGE (MCA)
15	12	9	**SOCK IT 2 ME** MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST/EEG)
16	23	14	**NEVER MAKE A PROMISE** DRU HILL (ISLAND)
17	8	8	**FEEL SO GOOD** MASE (BAD BOY/ARISTA)
18	22	36	**HYPNOTIZE** THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
19	20	22	**CAN WE** SWV (JIVE)
20	15	26	**THE SWEETEST THING** REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)
21	16	31	**DON'T LEAVE ME** BLACKSTREET (INTERSCOPE)
22	—	29	**ON & ON** ERYKAH BADU (KEDAR/UNIVERSAL)
23	24	9	**4 SEASONS OF LONELINESS** BOYZ II MEN (MOTOWN)
24	—	18	**I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)** ROME (GRAND JURY/RCA)
25	—	14	**OTHERSIDE OF THE GAME** ERYKAH BADU (KEDAR/UNIVERSAL)

Recurrents are titles which have appeared on the Hot R&B Singles chart for more than 20 weeks and have dropped below the top 50.

R&B SINGLES A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

98 **24/7** (Ros World, ASCAP/Protoons, ASCAP/Luckshot Lyrics, ASCAP/After School, BMI)
87 **2 LIVE PARTY** (Lil' Joe Wein, BMI/Hamck, BMI/Longitude, BMI)
77 **8 A.M. (WE BE ROLLIN')** (Too Slow U Blow, BMI/True Rap, BMI/Nine-Twenty Four, BMI/Aaron Babyboy, ASCAP/Magic Melodee Man, ASCAP/Metro Beat, BMI)
57 **ALL I DO** (Bleu Joli, BMI/Junkie Funk, BMI)
7 **ALL MY LIFE** (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Dooinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
74 **ALL MY LOVE** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM
36 **AM I DREAMING** (Irving, BMI/Ljesrika, BMI) WBM
5 **THE ARMS OF THE ONE WHO LOVES YOU** (Realsongs, ASCAP) WBM
78 **BEAUTIFUL BLACK PEOPLE** (Alva, BMI/Jones & Williams, BMI/Sweet Still Voice, BMI)
33 **BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS** (Jones, ASCAP/RZO, BMI/Careers-BMG, BMI/Big Life, PRS/BMG, PRS/Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP) HL
9 **BODY BUMPIN' YIPPIE-YI-YO** (Smelzgood, ASCAP)
82 **BODY ROCK** (Medina Sound, BMI/Jazz Merchant, ASCAP/Zomba, ASCAP/Alkaholiks, BMI/Jpenod, ASCAP)
80 **BODY** (JustMike, BMI/Mike City, BMI)
31 **BRING IT ON** (Fred Jerkins III, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL
54 **BURN** (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)
16 **CHEERS 2 U** (Herbilicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
72 **CHOKE** (B.L.H.U.N.T., BMI/Flict, BMI)
71 **THE CITY IS MINE** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM
30 **CLOCK STRIKES** (Virginia Beach, ASCAP/Mag/oo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM
69 **COME & GET IT** (GCMM, ASCAP/Big-N-Mage, BMI)
39 **COME OVER TO MY PLACE** (Davina, BMI)
39 **CRAZY FOR YOU** (MCA)
53 **DANGEROUS** (T'Ziah's, BMI/Zadiyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armacen, BMI) WBM
23 **DEJA VU [UPTOWN BABY]** (MCA, BMI) HL
91 **DISCO LADY 2000** (Longitude, BMI)
25 **DO FOR LOVE** (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM
86 **DOO DOO BROWN** (MSJ, BMI)
34 **DO YOUR THING** (Chocolate Factory, ASCAP/Copyright Control)
79 **EVERYDAY** (Dirty Bruce, BMI/2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP)
57 **FATHER** (LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HL
85 **FREAK IT** (21 st Century, ASCAP/Smith & Lewis, BMI/Whooping Crane, BMI/Ground Control, BMI/EMI Blackwood, BMI)
70 **FULL COOPERATION** (Erick Sermon, ASCAP/Illiotic, ASCAP/Zomba, ASCAP/Funky Noble, ASCAP/Famous, ASCAP/Sheronda, BMI)
24 **GET AT ME DOG** (Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)
58 **GETTIN' JIGGY WIT IT** (Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI/Warner Chappell, ASCAP/Warner-Tamerlane, BMI) HL/WBM
43 **GITTY UP** (PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
27 **GONE TILL NOVEMBER** (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL
92 **HANDLE UR BIZNESS** (Blind Man's Bluff, ASCAP/Rapid Fire, ASCAP)
97 **HOLD ON TO YOUR DREAMS** (Mafundi, BMI)
64 **I CAN FEEL IT** (Dathods, BMI)
32 **I DON'T EVER WANT TO SEE YOU AGAIN** (Vanderpool, BMI/Ensign, BMI) HL
65 **IF YOU THINK I'M JIGGY** (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/D. Blackmon, ASCAP/Music Of Unicef, ASCAP/Full Keel, ASCAP) HL/WBM
9 **I GET LONELY** (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP)
21 **I GOT THE HOOK UP!** (Big P, BMI/Burnin Avenue, BMI)
17 **IMAGINATION** (So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL
88 **INDEPENDENCE DAY** (Zomba, BMI/Srand, BMI/Zomba, ASCAP/Illiotic, ASCAP/Quinton "Black" Banks, ASCAP)
2 **IT'S ALL ABOUT ME** (D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect, BMI/WB, ASCAP) WBM
63 **I WANNA GET NEXT TO YOU** (MCA, BMI)
66 **JAM ON IT** (Suite 28, ASCAP/Full Keel, ASCAP/So So Def, ASCAP/EMI, ASCAP)
94 **JUST A MEMORY** (Frabensha, ASCAP/Steven A. Jordan, ASCAP)
51 **JUST BE STRAIGHT WITH ME** (Big P, BMI/Burnin Ave., BMI/EMI April, ASCAP/Flyte Tyme, ASCAP)
100 **LET ME** (Edward, ASCAP/Jasmine, ASCAP/Kionna, ASCAP/Santangelo, ASCAP/GOD Music Works, ASCAP)
3 **LET'S RIDE** (Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)
52 **LIL' RED BOAT** (EMI April, ASCAP/Flyte Tyme, ASCAP/Minneapolis Guys, ASCAP/Karmamrak, ASCAP)
75 **LOST TO LOVE** (Zomba, ASCAP/Zomba, PRS/Sony/ATV Songs, BMI)
90 **LOVE LETTERS** (LooSun, ASCAP/Avernal, ASCAP/Irving, BMI/Rondor, PRS/EMI April, ASCAP)
35 **MAKE EM' SAY UHH!** (Burrin Ave., BMI/Big P, BMI)
62 **MOAN & GROAN** (GEMA/WB, ASCAP/Playhard, ASCAP/Ankine, ASCAP) WBM
10 **MONEY, POWER & RESPECT** (Sheek Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery System, BMI/WB, ASCAP) HL/WBM
73 **THE MOST BEAUTIFUL GIRL** (Tight 2 Def, ASCAP/Red Lowe, ASCAP/Hestone, BMI)
4 **MY ALL/BREAKDOWN** (Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP/EMI April, ASCAP/Siet, ASCAP/Wish Bone, ASCAP/Steven A. Jordan, ASCAP)
41 **MY BODY** (Toni Robi, ASCAP/2000 Watts, ASCAP/WB, ASCAP) WBM
19 **NICE & SLOW** (So So Def, ASCAP/Slack A.D., ASCAP/BMG Songs, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
12 **NO, NO, NO** (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
90 **NOTHIN' MOVE BUT THE MONEY** (Paniro's, ASCAP/Jae'wons, ASCAP)
42 **OFF THE HOOK** (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarterz, ASCAP/WB, ASCAP/Cassandra Lucas Designee, ASCAP) HL/WBM
96 **ON THE MIC** (Sony, ASCAP/Danica, ASCAP/Entertaining, ASCAP/Jobete, ASCAP/EMI April, ASCAP)
55 **OUT OF SIGHT (YO)** (All Blac, ASCAP/Back 2 Da Getto, ASCAP/Polygram Int'l, ASCAP/Al West, BMI) HL
40 **THE PARTY CONTINUES** (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Thrown Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
29 **RAIN** (Bam Jams, BMI/MCA, BMI) HL
26 **RAISE THE ROOF** (LCM Deep South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-phat, BMI/Warner Chappell, BMI) HL/WBM
95 **RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)** (Bilsum, BMI/Wabastone, ASCAP/Pure Delite, BMI)
45 **REALITY** (Hanes, ASCAP/Hill, ASCAP/Valentine, ASCAP)
13 **ROMEO AND JULIET** (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL
6 **A ROSE IS STILL A ROSE** (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/MCA, ASCAP/Geffen, ASCAP/Withrow, ASCAP/Enlightened Kitty, ASCAP/Strange Mind, ASCAP/Edie Brickell, ASCAP) HL
83 **RUTHLESS FOR LIFE** (MC Ren, ASCAP/Ill Fam, BMI/Music Corp. Of America, BMI)
81 **SADDLE YOU UP** (JHR, BMI/East Pointe, BMI)
28 **SAY IT** (Stingray Soundz, ASCAP/Jelly's Jams, ASCAP/Million Dollar Steve, BMI/Jumping Bean, BMI/Gem, ASCAP)
93 **SAY YOU'LL STAY** (Gorgeous Clamour, BMI)
22 **SECOND ROUND K.O.** (Timber Trace, ASCAP/Wyclef Jean, ASCAP/Jerry Wonder, BMI) HL/WBM
89 **SEND MY LOVE/SEND ONE YOUR LOVE** (Black Bull, ASCAP/Jobete, ASCAP) WBM
68 **SHAWTY FREAK A LIL' SUMTIN'** (The Lewis & Smith, BMI/Carlos Glover, BMI/Toomp Stone, BMI)
47 **A SONG FOR MAMA** (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
60 **SOUTHSIDE** (Came From Nowhere, BMI/Zomba, ASCAP)
64 **STAY** (Al's Street, ASCAP/Warner Chappell, ASCAP/Almo, ASCAP/Salandra, ASCAP/One O'le Ghetto Ho, ASCAP/Reezmo, ASCAP/II-N-1, ASCAP/New Chapter, ASCAP)
48 **STILL PO' PIMPIN'** (Still N-The Water, BMI/N-The Water, ASCAP)
88 **STRAIGHT TO THE MOTE'** (Fifelow, ASCAP)
48 **STRAWBERRIES** (New Perspective, ASCAP/Zomba, ASCAP/Fe-Mac, ASCAP/Baby Fingers, ASCAP/Love-Ly-N-Divine, ASCAP/Freddie Dee, BMI) WBM
37 **SWING MY WAY** (Homble, ASCAP)
76 **TAKE YOUR TIME** (Playa 2 Playa, BMI/T'Hill Hoop'N, BMI/Bud'da, ASCAP/Aftermath, ASCAP/Warner Chappell, ASCAP/Junior, ASCAP/E-Bo Funk, BMI/Guy Wes, BMI)
59 **THANK YOU** (EMI Blackwood, BMI/Benny's Music, BMI/Rhettrhyme, ASCAP/WB, ASCAP/Travon, ASCAP/Motown, ASCAP/PolyGram, ASCAP)
14 **THEY DON'T KNOW/ARE U STILL DOWN** (Sony/ATV Songs, BMI/Yab Yum, BMI/Vibzelect, BMI/Tyme For Flyte, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hispanic, ASCAP) HL
81 **THROW YO HOOD UP** (Kerason, BMI)
1 **TOO CLOSE** (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Copyright Control, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP) WBM
11 **TURN IT UP [REMIX]/FIRE IT UP** (T'Ziah's, BMI/Music Corp. Of America, BMI)
15 **VICTORY** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Jae'wons, ASCAP/Steven A. Jordan, ASCAP/EMI Unart, BMI) HL/WBM
50 **WELL, ALRIGHT** (Dengo, ASCAP/Edwardfunkyhandz, ASCAP/Little Pooky's, BMI)
49 **WE'RE NOT MAKING LOVE NO MORE** (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
18 **WHAT YOU WANT** (M. Betha, ASCAP/Total's Thing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nash Mack, ASCAP/Warner-Tamerlane, BMI/Camad, BMI) HL/WBM
20 **WHO AM I** (Deadly, ASCAP/STB, ASCAP/Shocking Vibes, ASCAP)
44 **YOU MAKE ME WANNA...** (EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/U.R. IV, ASCAP/BMG Songs, ASCAP) HL

Hot R&B Singles Sales™

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	1	2	★ ★ NO. 1 ★ ★ **MY ALL/BREAKDOWN** MARIAH CAREY (COLUMBIA) 2 wks at No. 1
2	4	10	**IT'S ALL ABOUT ME** MYA & SISQO (UNIVERSITY/INTERSCOPE)
3	2	14	**TOO CLOSE** NEXT (ARISTA)
4	6	3	**THE ARMS OF THE ONE WHO LOVES YOU** XSCAPE (SO SO DEF/COLUMBIA)
5	3	9	**LET'S RIDE** MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (DEF JAM/MERCURY)
6	5	3	**TURN IT UP (REMIX) /FIRE IT UP** BUSTA RHYMES (ELEKTRA/EEG)
7	7	8	**CHEERS 2 U** PLAYA (DEF JAM/MERCURY)
8	8	7	**MONEY, POWER & RESPECT** THE LOX (FEAT. DMX & LIL' KIM) (BAD BOY/ARISTA)
9	9	9	**VICTORY** PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
10	11	13	**BODY BUMPIN' YIPPIE-YI-YO** PUBLIC ANNOUNCEMENT (A&M)
11	12	14	**ROMEO AND JULIET** SYLK-E. FYNE FEAT. CHILL (GRAND JURY/RCA)
12	10	7	**SECOND ROUND K.O.** CANIBUS (UNIVERSAL)
13	16	8	**RAISE THE ROOF** LUKE FEAT. NO GOOD BUT SO GOOD (LUKE/ISLAND)
14	13	10	**A ROSE IS STILL A ROSE** ARETHA FRANKLIN (ARISTA)
15	15	13	**GET AT ME DOG** DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)
16	17	6	**I GOT THE HOOK UP!** MASTER P (NO LIMIT/PRIORITY)
17	14	10	**IMAGINATION** TAMIA (QWEST/WARNER BROS.)
18	18	21	**DEJA VU [UPTOWN BABY]** LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
19	21	7	**SAY IT** VOICES OF THEORY (H.O.L.A./RED ANT)
20	26	9	**WHO AM I** BEENIE MAN (2 HARD/VP)
21	24	16	**THEY DON'T KNOW/ARE U STILL DOWN** JON B. (YAB YUM/550 MUSIC/EPIC)
22	19	25	**NO, NO, NO** DESTINY'S CHILD (COLUMBIA)
23	23	9	**DO FOR LOVE** 2 PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
24	20	4	**CLOCK STRIKES** TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
25	27	8	**GITTY UP** SALT-N-PEPA (RED ANT/LONDON/ISLAND)
26	22	16	**GONE TILL NOVEMBER** WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
27	28	16	**WHAT YOU WANT** MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
28	25	8	**ALL MY LIFE** K-CI & JOJO (MCA)
29	29	16	**MAKE EM' SAY UHH!** MASTER P (NO LIMIT/PRIORITY)
30	33	4	**DO YOUR THING** 7 MILE (CRAVE)
31	31	14	**OFF THE HOOK** JODY WATLEY (ATLANTIC)
32	32	12	**THE PARTY CONTINUES** JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)
33	36	6	**COME OVER TO MY PLACE** DAVINA (LOUD)
34	35	8	**RAIN** SWV (RCA)
35	30	13	**STRAWBERRIES** SMOOTH (PERSPECTIVE/A&M)
36	34	17	**NICE & SLOW** USHER (LAFACE/ARISTA)
37	—	1	**I GET LONELY** JANET (FEATURING BLACKSTREET) (VIRGIN)
38	37	11	**BRING IT ON** KEITH WASHINGTON (SILAS/MCA)
39	40	5	**OUT OF SIGHT (YO)** RUFUS BLAQ (PERSPECTIVE/A&M)
40	39	8	**STILL PO' PIMPIN'** DO OR DIE (NEIGHBORHOOD WATCH/RAP-A-LOT/VIRGIN)
41	43	8	**THROW YO HOOD UP** MR. MONEY LOC FEAT. ABOVE THE LAW (LOC-N-UP)
42	46	23	**A SONG FOR MAMA** BOYZ II MEN (MOTOWN)
43	59	3	**CRAZY FOR YOU** EBONI FOSTER (HENDRIX/MCA)
44	38	7	**LOVE LETTERS** ALI (ISLAND)
45	42	9	**JUST BE STRAIGHT WITH ME** SILKK THE SHOCKER (NO LIMIT/PRIORITY)
46	41	10	**REALITY** ELUSION (RCA)
47	52	16	**FATHER** LL COOL J (DEF JAM/MERCURY)
48	48	13	**ALL I DO** SOMETHIN' FOR THE PEOPLE (WARNER BROS.)
49	44	5	**MOAN & GROAN** MARK MORRISON (ATLANTIC)
50	49	2	**STAY** ROOM SERVICE (EASTWEST/EEG)
51	64	2	**COME & GET IT** DARQ AGE (KURUPT)
52	50	20	**BURN** MILITIA (RED ANT)
53	55	5	**JAM ON IT** CARDAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)
54	45	28	**I DON'T EVER WANT TO SEE YOU AGAIN** UNCLE SAM (STONECREEK/EPIC)
55	47	29	**I'M NOT A PLAYER** BIG PUNISHER (LOUD)
56	61	2	**CHOKE** B.L.H.U.N.T. (SELECT)
57	54	10	**THE CITY IS MINE** JAY-Z (FEAT. BLACKSTREET) (ROC-A-FELLA/DEF JAM/MERCURY)
58	57	11	**WELL, ALRIGHT** CECE WINANS (PIONEER)
59	71	19	**DANGEROUS** BUSTA RHYMES (ELEKTRA/EEG)
60	53	23	**JUST CLOWNIN'** WC FROM WESTSIDE CONNECTION (PAYDAY/FFRR/ISLAND)
61	58	13	**GETTIN' JIGGY WIT IT** WILL SMITH (COLUMBIA)
62	60	24	**BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS** PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
63	66	3	**TAKE YOUR TIME** KOMPOZUR (ALL NET)
64	65	4	**SHAWTY FREAK A LIL' SUMTIN'** LIL JON AND THE EAST SIDE BOYZ (MIRROR IMAGE/ICHIBAN)
65	62	22	**SO LONG (WELL, WELL, WELL)** PHAJJA (WARNER BROS.)
66	—	3	**BODY** MIKE CITY (INTERSOUND)
67	69	23	**TOGETHER AGAIN** JANET (VIRGIN)
68	70	4	**SOUTHSIDE** LIL' KEKE (JAM DOWN/BREAKAWAY)
69	—	13	**IF YOU THINK I'M JIGGY** THE LOX (BAD BOY/ARISTA)
70	—	1	**I WANNA GET NEXT TO YOU** CHRISTION (ROC-A-FELLA/DEF JAM/MERCURY)
71	—	7	**I CAN FEEL IT** GHETTO MAFIA (DOWN SOUTH/FULLY LOADED)
72	73	3	**THE MOST BEAUTIFUL GIRL** RAHEEM (TIGHT 2 DEF/BREAKAWAY)
73	72	2	**LIL' RED BOAT** ANGEL GRANT (FLYTE TYME/UNIVERSAL)
74	68	13	**SADDLE YOU UP** STRAWBERRI (JHR/EAST POINTE)
75	67	28	**THE ONE I GAVE MY HEART TO** AALIYAH (BLACKGROUND/ATLANTIC)

Records with the greatest sales gains.

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Culture Club Has More Than Nostalgia On Its Side

IT WAS ALL about the extra little gut-tightened push **Boy George** gave the words "I've the strangest void for you" as he worked his way through an exceptional, highly emotional performance of the **Culture Club** classic "Victims."

In those fleeting seconds, the eyes of nearly every punter gathered at the Sony Music Studios in New York appeared to glaze over with private memories triggered by George's soulful, seen-it-all delivery. This was no longer a frivolous foray into '80s nostalgia. It was validation of music that may have been underestimated the first time around.

After all, who would predict that Culture Club—the act that inflicted the maddening "Karma Chameleon" upon the world—would still pack such a wallop after all these years? Certainly not even the band members, if their occasionally surprised reaction to the audience's glee during a recent taping of VH1's "Storytellers" was an accurate indication.

Dance TRAX

by Larry Flick

But as George and cohorts **Mikey Craig**, **Roy Hay**, **Jon Moss**, and **Zee** (who deftly substituted for a missing-in-action **Helen Terry**) cruised through a set that swerved from deceptively lighthearted ditties like "I'll Tumble 4 Ya" into more overtly heavy fare like "That's The Way," it was tough not to attach weighty relevance to every note played.

When consumed in total, Culture Club's two-CD Virgin retrospective often plays like a coming-of-age novel. Sprinkled throughout the package—which includes a studio disc of oldies and a disc capturing highlights of the "Storytellers" show—are several new songs that are of a higher quality than most of the band's last album, "From Luxury To Heartache." In fact, in a world of open-minded programmers, the reggae-kissed "I Just Want To Be Loved" and the darkly moody "Some Strange Voodoo" would become massive pop hits. Regardless, they hint that Culture Club is doing more than merely retreading oldies. They're on the verge of a creative renaissance.

As a teenager, we spent countless hours carefully studying the albums "Kissing To Be Clever" and "Colour By Numbers" in search of amusing lyrical twists and musical flourishes that provided educational insight into the reggae and British dance worlds.

More than anything, however, George and company unlocked an emotional door for kids who couldn't find solace in the rebel yell of bands like **the Who**. The marriage of individualism and self-acceptance inherent in much of Culture Club's material was critical to anyone grappling with existence in the left field of life—particularly on the far end of the sexual spectrum. Ironically, we found our way out of the closet in reasonably close proximity to George's own public transformation from cheeky androgyny to chest-pounding queerhood. It was painful to watch him occasionally stumble. Yet there was endless comfort in listening to tunes like "Time (Clock Of The Heart)" and "It's A Miracle" and bathing in their unabashed romance—be it unrequited or wonderfully realized.

Heady stuff, eh? Well, imagine experiencing every ounce of such emotion as the band brought new life to its music. It was brutal at times to revisit such intense emotions, yet glorious to come out on the other end cathartically purged. We can barely wait for the chance to do it again when Culture Club launches its Rewind tour in July.

HEY NOW: Been wondering where **CeCe Peniston** has been hiding? The fierce diva who gave clubland the classic anthem "Finally," among numerous goodies, has at last resurfaced—and she has (at least briefly) shed the jeep-R&B sound that tainted her last A&M album a few years ago. On the rousing "Nobody Else," she reteams with longtime pal/producer **Steve "Silk" Hurley** and flexes her instantly recognizable voice over a ferocious house groove.

The chemistry the two share is unmistakable. Peniston steamrolls through the song with an intense, unusually gritty passion, while Hurley surrounds her performance with percolating percussion and keyboards that ooze with tasty old-school funk. Without a doubt, this ranks among the artist's strongest recordings. And at a time when all the world is feeling nostalgic, she is poised for a smashing comeback.

"Nobody Else" previews Peniston's forthcoming album for Hurley's Chicago-based Silk Entertainment Records, which is due this fall. It'll also be featured on the producer's own project for the label, "The Voices Of Life," which includes the glorious worldwide hit "The Word Is Love" by **Sharon Pass**. Look for that album this summer.

Judy Torres is also working her program on the comeback trail. The Latin-freestyle siren who made hearts flutter eons ago with "No Reason To Cry" has hooked up with the increasingly powerful Third Millennium Management in New York and has just cut a bumpin' new jam with producer/tunesmith **Brinsley Evans**. The infectious "Back In Your Arms" shows Torres singing better than ever over a giddy, disco-spiked house groove. This is the kind of festive fodder that programmers at tastemaking radio stations like WKTU New York and WBBM (B-96) Chicago usually trip over themselves to put on the air.

IN THE MIX: Our pals **Bobby Guy** and **Ernie Lake**, aka **Soul Solution**, may not have made the final cut in the remixer of the year contest at this year's Grammys (though we'll never understand why), they are certainly gathering material for another killer submission reel.

In addition to recent hits by **Gloria Estefan** and **Celine Dion**, the lads have sewn their distinctive house sound into a string of sparklers that includes **Shania Twain's** "You're Still The One" (which works astonishingly well, despite the song's original country flavor), **Hanson's** "Thinking Of You," **Boyz II Men's** "Doing Just Fine," and **Cyndi Lauper's** chest-pounding rendition of "Disco Inferno." The latter cut will be featured on the forthcoming soundtrack to "A Night At Roxbury."

On a completely different stylistic tip, San Diego's budding SuperCell Records exhibits the potential to rise miles above its underground cult status following the release of "Doob" by **Interzone**.

Masterminded by **Dr. Rokter** (aka British producer **Matt Hill**), the track is a feast for fans of cinematic electro-pop, given its dramatic synth flourish and swaggering drum'n'bass rhythms. A wonderfully melodic and atmospheric effort, "Doob"—as well as its fine flip-side track, "Dub In E"—provides purists something meaty to dig into, while also cracking open a welcoming door for hook-oriented novices to join the fun. These cuts are an intriguing preview of Rokter's first album for SuperCell.



Back In Action. Clubland veteran Mel Cheren, right, has resurrected his classic disco label West End Records. It's a subsidiary of Payback Industries, an umbrella for West End and two other indies, the dance/pop Garage Records and the R&B-driven Payback Records. Cheren will serve as CEO of the venture, and he's appointed venerable producer Kenton Nix as president of the three labels. Among the first releases will be a new recording by enduring diva Taana Gardner and a four-CD retrospective of the late Larry Levan's work. A portion of the profits from all three labels will be donated to a variety of AIDS-related organizations. "It's been my lifelong dream to create music with a purpose," says Cheren, who has also just completed his autobiography, "Keep On Dancing." "Personally, I have known over 500 people who have died from AIDS-related illness. It's my mission to make sure they didn't die in vain."

Swedish Dance Acts Honored

BY KAI R. LOFTHUS

STOCKHOLM—Swedish techno duo Antiloop was the big winner at the Swedish Dance Music Awards, held as part of Scandinavia's annual Big Bang dance confab.

The Stockholm/PolyGram act earned four nods in the competition for house/techno act, dance album (for "LP"), dance artist/group, and dance single (for "In My Mind").

Since its domestic release in March 1997, "In My Mind" has scored widespread turntable action in territories throughout Europe. The act has yet to secure a U.S. release, though a PolyGram-associated label is likely to issue the project later this year. Antiloop will perform July 11 at the Love Parade in Berlin.



ANTILOOP

Other key winners included Sash!, who won for best international dance act; Eric Gadd, who took home best hip-hop/R&B artist honors; the C&N Project, in the best remix category for "Burnin' "; and Deniz Pop, as best producer.

The Swedish Dance Music Awards are based on nominations and votes from 350 DJs from across the Nordic region. E-Type, a labelmate of Antiloop at Stockholm Records, says that the awards "are much more important to me than [other awards], because they are voted by DJs who come directly off the dancefloor, and it makes it all much fresher."

The event took place April 27-29 on board Silja Line's Symphony cruise ship sailing between Stockholm and Helsinki. It was founded by Dee Jay Promotions, which is also responsible for compiling the Swedish, Norwegian, and Finnish dance charts (based on weekly playlists from its member DJs). Denmark will be fully covered by Dee Jay Promotions when a Danish office opens next year, moving toward the company's ambition of a truly Scandinavian dance chart.

Dee Jay Promotions founder and managing director Bonnie de Souza, who was given a special dance industry merit award at the ceremony, says, "It's a sign of confidence that all major record companies are willing to spend three working days of a week on this event."

Singer Ultra Naté underscored the differences in the dance music markets in Scandinavia and the rest of the world by saying, "One significant difference is that you can actually sell records here. In the U.S. market, the odds are really against you for making it in a big way, because the industry doesn't support dance music. It's a lot more possible here for an artist to really make a career out of what they do. If you're trying to make a living, you have to go beyond just doing a track, sell a couple of thousand copies, and do a couple of shows."

Acts who performed live at Big Bang included Naté, 666, Boris D'lugosch, Alexia, 2 Unlimited, Sweet Box, Sonic Dream, and Basic Element.

Billboard. HOT Dance Breakouts

MAY 16, 1998

CLUB PLAY

1. **THE HORN SONG** THE DON STRICTLY RHYTHM
2. **HERE'S WHERE THE STORY ENDS** TIN TIN OUT VIRGIN UNDERGROUND
3. **DON'T GO LOSE IT BABY** ROZALLA POPULAR
4. **WHY'D YA LET HER** BARRY HARRIS INTERHIT
5. **STOP** SPICE GIRLS VIRGIN

MAXI-SINGLES SALES

1. **KEEP ON DANCIN' (LET'S GO)** PERPETUAL MOTION PLAYLAND
2. **FUNKY AZZ** VISSION & LORIMER PRESENT GEORGE CENTENO AQUA BOOGIE
3. **WANT ME?** KIM DEL FIERRO VELOCITY
4. **RENEGADE MASTER** WILDCHILD ULTRA
5. **HOLD ON TIGHT** JASON NEVINS ZYX

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

Billboard 5TH ANNUAL DMS·98 DANCE MUSIC SUMMIT

JULY 8 - 10, 1998

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HOT DANCE MUSIC

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	5	**FOUND A CURE** STRICTLY RHYTHM 12534 (2 weeks at No. 1)	◆ ULTRA NATE
2	5	13	5	**SHOUT TO THE TOP** JIVE 42520/VZ	◆ FIRE ISLAND FEATURING LOLEATTA HOLLOWAY
3	2	2	7	**TWISTED** PRIVILEDGE/ARISTA 57011/LOSLAND	WAYNE G
4	3	20	8	**A ROSE IS STILL A ROSE** ARISTA 13484	◆ ARETHA FRANKLIN
5	2	2	5	**UNTIL THE DAY** TWISTED 95424/MCA	FUNKY GREEN DOGS
6	7	12	7	**DISTORTION** SUBLIMINAL 0035/STRICTLY RHYTHM	PIANOHEADZ
7	3	1	8	**FROZEN** MAVERICK 43593/WARNER BROS.	◆ MADONNA
8	14	18	6	**DO IT AGAIN** GROOVILICIOUS 041/STRICTLY RHYTHM	RAZOR 'N' GUIDO
9	16	19	8	**I GOT A MAN** 33rd 9620	SHAMPALLE CARTIER
10	10	11	8	**MIRACLE** RCA PROMO	◆ OLIVE
11	8	4	11	**HAPPY** LEKTRA PROMO/EG	TOWA TEI
12	15	17	8	**THE FUTURES OVERRATED** KINETIC 4396/LIBERTY	◆ ARKARNA
13	17	23	8	**LOVE IS SO NICE** KING STREET 1073 URBAN SOUL FEAT. CEYBIL JEFFRIES & TROYETTA KNOX	
14	6	6	9	**THANK YOU** ATLANTIC 84085	BEBE WINANS
15	20	25	6	**HANDS TO HEAVEN** GEFFEN 22402	PURE SUGAR
16	11	5	11	**HAPPINESS** EPIDROME PROMO/EPIC KAMASUTRA FEATURING JOCELYN BROWN	
17	22	30	5	**STRINGS OF LIFE** NITEGROOVES 1078/KING STREET	RALPHI ROSARIO
18	25	38	3	**MIDNIGHT** BIG BEAT 84068/ATLANTIC	ROBIN S.
19	13	10	8	**I GET LONELY** VIRGIN 38632	◆ JANET
20	30	37	4	**SUNCHYME** ETERNAL/NETTE 44513/REPRISE	◆ DARIO G
21	24	32	5	**SACRE FRANCAIS** ATLANTIC 83081	◆ DIMITRI FROM PARIS
22	19	15	10	**THE RHYTHM** MAK 2065	THE NEW HIPPIE MOVEMENT
23	18	16	10	**I THOUGHT IT WAS YOU** PERRY/LONDON 57008/SLAND	SEX-O-SONIQUE
24	21	9	12	**MUSIC TAKES YOU** JELLYBEAN 2533	PULSE FEATURING ANTOINETTE ROBERSON
25	26	34	5	**LIFT UP THE NEEDLE** TAINTRUM 001	JOHN CREAMER PRESENTS ELLIS D
26	31	36	4	**PROLOGUE** JACAPOT 10059/4 PLAY	TENTH CHAPTER
27	12	8	11	**FUN** SUBLIMINAL 0035/STRICTLY RHYTHM	DA MOB FEATURING JOCELYN BROWN
28	34	45	3	**GET INTO THE RHYTHM** CLASSIFIED/TABOO 04557/TOMMY BOY	JOCELYN ENRIQUEZ
29	35	46	3	**BUMPIN' AND JUMPIN'** NERVOUS 20303	KIM ENGLISH
30	23	21	11	**FLYING HIGH (GO)** CUTTING 422	TRAUMA
31	38	44	3	**I NEED LOVE** GROOVILICIOUS 042/STRICTLY RHYTHM	PAUL MAIN PROJECT FEATURING RENEE
32	36	40	4	**SIXTH SENSE** OXUM/RUFFHOUSE 76726/COLUMBIA	◆ WINK
33	28	24	10	**THE REAL BASS** EDEL AMERICA 9779	◆ BROOKLYN BOUNCE
34	40	—	2	**HORNEY** PEPPERMINT JAM IMPORT	MOUSSE T
35	41	—	2	**WHERE DO WE GO** STRICTLY RHYTHM 12538	WAMDUE PROJECT
36	33	31	7	**BUTTERFLY** PERFECTO/ATLANTIC 83082/REPRISE	TILT
				★★★ Power Pick ★★★	
37	42	—	2	**BEAUTIFUL DAY** TOMMY BOY SILVER 468/TOMMY BOY	◆ HYPERTROPHY
38	39	47	3	**DAY FOR NIGHT** ECHO PROMO/WARNER BROS.	MOLOKO
39	45	—	2	**HISTORY REPEATING** DREAMWORKS PROMO/GEFFEN	◆ PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY
40	43	—	2	**PRIDE** UNIVERSAL PROMO	◆ RACHID
				★★★ Hot Shot Debut ★★★	
41	NEW ▶		1	**GIVE ME RHYTHM** EDEL AMERICA PROMO	BLACK CONNECTION
42	NEW ▶		1	**YOUR LOVE IS TAKING ME OVER** DEEPER 00114	KNIGHT BREED
43	32	27	10	**I SURRENDER** BIGBANG IMPORT	ROSE GAINES
44	NEW ▶		1	**MY ALL** COLUMBIA 78622	◆ MARIAH CAREY
45	NEW ▶		1	**A LITTLE BIT OF MY LOVE** VELOCITY 61012 SCOTT WOZNIAK FEATURING ALTHEA MCQUEEN	
46	NEW ▶		1	**MADAZULU** 550 MUSIC 78767/EPIC	◆ DEEP FOREST
47	27	14	12	**I'M LEAVIN'** ARISTA PROMO	LISA STANSFIELD
48	47	—	2	**THE FUNKY GENERATION** BLOW UP IMPORT/INTERCORD	THE FUNKY REVEREND
49	29	26	13	**KRUPA** 550 MUSIC PROMO/EPIC	◆ APOLLO FOUR FORTY
50	50	42	6	**MY FUNNY VALENTINE** SWIFT 70066/MARI	BIG MUFF

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	—	1	**MY ALL/FLY AWAY (BUTTERFLY REPRISE)** (M) (T) (X) COLUMBIA 78622 (2 weeks at No. 1)	◆ MARIAH CAREY
2	3	11	3	**TURN IT UP (REMIX/FIRE IT UP)** (T) (X) ELEKTRA 64944/EEG	◆ BUSTA RHYMES
3	2	2	13	**GET AT ME DOG** (M) (T) (X) DEF JAM 555052/MERCURY	◆ DMX (FEATURING SNEEK OF THE LOX)
4	5	8	12	**TOO CLOSE** (T) (X) ARISTA 13457	◆ NEXT
5	8	—	7	**VICTORY** (T) (X) BIG BOY 7514/ARISTA ◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES	
6	4	2	9	**WHO AM I** (T) (X) 2 HARD 6/GOVP	◆ BEENIE MAN
				★★★ Hot Shot Debut ★★★	
7	NEW ▶		1	**WHERE DO WE GO FROM HERE?** (T) (X) MODERN VOICES 005	◆ TONY MASCOLO
8	11	6	5	**FOUND A CURE** (T) (X) STRICTLY RHYTHM 12534	◆ ULTRA NATE
9	6	5	8	**FROZEN** (T) (X) MAVERICK 43593/WARNER BROS.	◆ MADONNA
10	7	5	5	**MONEY, POWER & RESPECT** (T) (X) BAD BOY 75157/ARISTA	◆ THE LOX (FEAT. DMX & LIL' KIM)
11	13	9	6	**SECOND ROUND K.O.** (T) UNIVERSAL 56175	◆ CANIBUS
12	10	4	3	**CLOCK STRIKES** (T) (X) BLACKGROUND/ATLANTIC 95533/AG	◆ TIMBALAND AND MAGOO
13	12	8	6	**A ROSE IS STILL A ROSE** (T) (X) ARISTA 13484	◆ ARETHA FRANKLIN
14	9	26	8	**FRIGHT TRAIN** (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
15	15	10	8	**BODY BUMPIN' HIPPIE-TO-YO** (T) (X) A&M 582445	◆ PUBLIC ANNOUNCEMENT
16	14	13	5	**EVERYBODY (BACKSTREET'S BACK)** (T) (X) JIVE 42515	◆ BACKSTREET BOYS
17	19	12	17	**DEJA VU (UPTOWN BABY)** (T) (X) CODENE 78762/COLUMBIA	◆ LORD TARIQ & PETER GUNZ
18	17	24	19	**GET READY TO BOUNCE** (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
19	16	16	25	**NO, NO, NO** (T) (X) COLUMBIA 78687	◆ DESTINY'S CHILD
				★★★ Greatest Gainer ★★★	
20	24	23	12	**DFF THE HOOK** (T) (X) ATLANTIC 84070/AG	◆ JODY WATLEY
21	21	31	13	**YOU ONLY HAVE TO SAY YOU LOVE ME** (T) (X) AFROLA DANCE 54443/BMG LATIN	HANNAH JONES
22	27	15	11	**WHAT YOU WANT** (T) (X) BAD BOY 75146/ARISTA	◆ MASE (FEATURING TOTAL)
23	28	18	16	**GONE TILL NOVEMBER** (M) (T) (X) RUFFHOUSE 78753/COLUMBIA	◆ WYCLEF JEAN
24	29	41	14	**MAGIC D/RGASM** (T) (X) TWISTED 58433/MCA	HOUSE HEROES
25	26	27	6	**IMMA RDLLA** (T) (X) LOC-N-UP 70310	◆ MR. MONEY LOC
26	20	17	10	**MY HEART WILL GO ON** (T) (X) INTERSCOPE 54025/PRIORITY	OEJA VU
27	18	14	14	**HOW DO I LIVE** (T) (X) CURB 73147	◆ LEANN RIMES
28	RE-ENTRY		6	**SWEET HONESTY** (T) (X) CLASSIFIED 0249	M.G
29	34	37	8	**DO FOR LOVE** (T) AMARU 42504/JIVE	◆ 2PAC FEATURING ERIC WILLIAMS
30	NEW ▶		1	**I GET LONELY** (T) (X) VIRGIN 38632	◆ JANET (FEATURING BLACKSTREET)
31	37	19	17	**THE ONE I GAVE MY HEART TO** (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH
32	31	36	15	**MAKE EM' SAY UHHH!** (T) (X) LIMT 53301/PRIORITY ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
33	39	—	3	**SUPERHERO** (T) (X) COLUMBIA 78797	◆ DAZE
34	RE-ENTRY		16	**LOVE IS ALIVE** (T) (X) DVR 58534/RAM	◆ 3RD PARTY
35	32	34	8	**RAISE THE ROOF** (T) LUNE II 57725/ISLAND ◆ LUKE FEATURING NO GOOD BUT SO GOOD	
36	33	32	5	**HANDS TO HEAVEN** (T) GEFFEN 22402	PURE SUGAR
37	30	35	5	**TORN** (T) (X) INTERNET 54022/PRIORITY	NATALIE IMBRUGLIA
38	23	22	12	**BODY ROCK** (T) (X) OPEN MIC 157/RAWKUS ◆ MOS DEF FEATURING Q-TIP & TASH	
39	NEW ▶		1	**I SEE U UP) THE WAY YOU LIKE IT** (T) (X) LOGIC 57353	◆ L.F.O.
40	50	30	31	**ONE MORE NIGHT** (T) (X) TOMMY BOY 786	AMBER
41	42	—	2	**THE HORN SONG** (T) STRICTLY RHYTHM 12539	THE DON
42	41	39	14	**IT'S OVER LOVE** (T) (X) LOGIC 54697	◆ TODD TERRY FEATURING SHANNON
43	40	20	12	**NICE & SLOW** (T) (X) LAFACE 24303/ARISTA	◆ USHER
44	43	—	8	**TWISTED** (T) (X) FIRM/LONDON 57011/ISLAND	WAYNE G
45	NEW ▶		1	**SHOUT TO THE TOP** (T) (X) JIVE 42520/VZ ◆ FIRE ISLAND FEATURING LOLEATTA HOLLOWAY	
46	47	—	2	**BEAUTIFUL DAY** (T) TOMMY BOY SILVER 468/TOMMY BOY	◆ HYPERTROPHY
47	25	25	3	**FULL COOPERATION** (T) DEF JAM 56677/MERCURY	◆ DEF SQUAD
48	22	29	6	**ON THE MIC** (T) RELATIVITY 1692 ◆ DJ HONDA FEAT. CUBAN LINK, JU JU, A. L. AND MISSIN' LINK	
49	45	—	6	**THANK YOU** (T) (X) ATLANTIC 84085/AG	BEBE WINANS
50	RE-ENTRY		3	**MIDNIGHT** (T) BIG BEAT/ATLANTIC 84068/AG	ROBIN S.

❑ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

Billboard DANCE charts

❶ **NUMBER 1 SERIES 1976-1997:** Chronological listings of every song that reached the top position on the Club Play and Sales charts. Lists Billboard issue date, title, artist, and label. - **$50.00**

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Raye Covers Wide Ground On Epic Set

BY DEBORAH EVANS PRICE

NASHVILLE—Collin Raye has carved a unique niche in the country music industry as someone who can succeed at country radio whether he's delivering punchy, uptempo tunes, romantic ballads, or poignant social commentaries. "The Walls Came Down," due June 30 from Epic, features all those elements.

The first single, "I Can Still Feel You," an energetic uptempo tune, is No. 38 on Billboard's Hot Country Singles & Tracks chart. The 13-cut album covers a gamut of emotional topics, from the wistful "Start Over Georgia," which Raye co-wrote with his brother Scott Wray, to the Steve Wariner/Bill Anderson-penned stone country weeper "Make Sure You've Got It All" to the murky intensity of the instrumental "Dark Secrets," which serves as a prelude to "The Eleventh Commandment," a disturbing song about child abuse.

"On 'Extremes' there were some poignant, beautiful ballads, and on 'I Think About You' there were social commentaries put to music that were powerful, meaningful, and important," says Sony Music senior VP of sales and marketing Mike Kraski. "This album is a nice melding of the best of both of those albums. It's loaded with great hit songs across all the tempo lines."

Raye says co-producers Paul Worley and Billy Joe Walker Jr. at first resisted cutting "The Eleventh Commandment." "They said, 'Nobody is going to want to hear that,' " Raye says. "I said, 'Some people will, and those who don't can skip it on the CD if they don't, but at least they'll hear it once, and if they do, mission accomplished.' "


RAYE

Raye says Karen Taylor-Good (who co-wrote the song with Lisa Aschmann) let him keep the song on hold for two years. "I just believe that [song] is a torch that I've got to carry and was going to use it as a specific vehicle," he says. "We've set ourselves up for this by some of the singles and videos we've done in the past, like 'Little Rock' and 'I Think About You' and 'What If Jesus Comes Back Like That.' I hope that setup is enough where it won't shock or disturb people too much, but I think child abuse has got to be the No. 1 obscenity in the world today."

Raye says he plans to do a video on the song (even though it probably won't be a single for radio) and run in the video a number people can call to help abused children. His video for "Little Rock" included the numbers for Al-Anon and Alateen, and Raye says the organizations have since received 200,000 phone calls. Raye says he hopes "The Eleventh Com-

(Continued on page 38)



Academy Awards. Capitol Nashville staffers and artists celebrated the Academy of Country Music Awards with a party at Cafe Del Sole. Shown, from left, are Capitol Nashville promotion VP Terry Stevens, Trace Adkins, John Berry, Deana Carter, sales VP Bill Kennedy, Garth Brooks, finance VP Tom Becci, Steve Wariner, Capitol Nashville president/CEO Pat Quigley, and Roy Lott, deputy president, EMI Recorded Music North America.

Sugar Hill's Hillman Revisits Roots

BY JIM BESSMAN

NEW YORK—It didn't start out that way, but Chris Hillman agrees that his new Sugar Hill solo album "Like A Hurricane" became somewhat of a stylistic career retrospective.

"It wasn't intentional, but it covers everything from my start in bluegrass through rock'n'roll, country rock, and Desert Rose," says Hillman. His singular recording career commenced in the early '60s with the Southern California bluegrass group the Hillmen, which also included Vern Gosdin. Later, of course, Hillman was a founding member of the legendary rock band the Byrds and pioneered country rockers the Flying Burrito Brothers. He also held a leadership role in country's Desert Rose Band.


HILLMAN

After Desert Rose's demise in 1993, Hillman re-teamed with longtime bandmate Herb Pedersen on the acclaimed 1996 Sugar Hill album "Bakersfield Bound" and last year's Rounder album "Out Of The Woodwork"; the latter also had brothers Tony and Larry Rice. All are survivors of the '60s SoCal bluegrass scene.

The new album will be released June 16 and was produced by Ritchie Podolor and recorded and mixed by Bill Cooper (the pair reprised their roles on the self-titled mid-'70s Souther-Hillman-Furay Band album). Pedersen and fellow Desert Rose founding member John Jorgenson each co-produced some tracks. Among the guest musicians are Desert Rose alumni Jay Dee Maness and Steve Duncan and another former Byrd, David Crosby, who sings on "I'm Still Alive"—which Hillman says was written about his friend's successful battle with substance abuse.

Hillman also cites, for its "Byrds feel," the album's cover of the Searchers' "When You Walk In The Room," a Jackie DeShannon song that the Searchers, who were heavily influenced by the Byrds, had a hit with in 1964. The rockier "Living On The Edge," Hillman says, represents his late-'70s solo period, while "Angels' Cry" shows his bluegrass roots.

"Sooner Or Later" and "Back's Against The Wall" sound like early Desert Rose, says Hillman. He describes the latter track as semi-autobiographical and reflective of his feelings following a recent two-year hiatus from the music business, during which time, incidentally, he earned a black belt in *kenpo* karate.

"I had more fun making this album than any I've done," he notes. "It was like making records in 1965 with the Byrds, having fun and trying out all kinds of ideas, as opposed to being pressured to conform to what radio wants—which we don't have to do now. I'm a lucky guy in that I get to make records for Sugar Hill and Rounder and don't have to live under the gun of what has to get played on radio. At my age [53], radio doesn't want to know from me."

But at Koch-distributed Sugar Hill, director of sales and marketing Bev Paul isn't so sure. "We're servicing roots formats, but we think there might even be a lot of interest at classic rock stations, too," she says.

(Continued on page 38)

Scruggs Get 50th Anniversary Fete; Johnny PayCheck Signs With Lucky Dog

Nashville Scene

by Chet Flippo



PARTY LIGHTS: Legendary musician **Earl Scruggs** and his wife, **Louise**, celebrated their 50th wedding anniversary May 3 with an overflow party at the Gibson Cafe on Lower Broadway. Guests included **Tom T. Hall; Connie Smith; Waylon Jennings** and his wife, **Jessi Colter; Kitty Wells; Bashful Brother Oswald;** and **Patty Loveless** and her husband, **Emory Gordy Jr.** Lower Broadway hasn't seen so many stretch limos since **Tammy Wynette's** memorial service.

The night turned into a memorable bluegrass jam, with Earl joining his sons **Gary** and **Randy, the Del McCoury Band, Marty Stuart, Travis Tritt, Jimmy Martin, John Hartford, Josh Graves, Tut Taylor, Jesse McReynolds, the Whites, Tim O'Brien,** and many others onstage.

Host **Henry Juskiewicz**, Gibson Musical Instruments chairman/CEO, drew laughter by telling Louise, "Earl has been with Gibson longer than he's been with you."

PEOPLE: **Johnny PayCheck** signs with Sony Music Nashville's Lucky Dog Records. **Blake Chancey** will produce a PayCheck album for a summer release; this will be Paycheck's first album of new material in 11 years. **Jim Lauderdale** and **Bill Anderson** are among the writers whose material will be on the album. PayCheck is also the subject of a TNN special to air 8 p.m EDT on June 3.

Mike Whelan is promoted to director of creative services for the Opryland Music Group. He had been creative manager . . . At Atlantic Records Nashville, **Greg Sax** is named VP of national promotion. Sax, who had been serving as Atlantic's Southwest promotion manager in Dallas, will relocate to Nashville.

GARTH WATCH: During Memorial Day weekend, May 22-25, all of **Garth Brooks'** songs will be played in alphabetical order on the MJI radio special "Garth A To Z." Brooks will do his own front-end announcing of each song . . . Also on the Garth front, author **Bruce Feiler,** in town to promote his new country music book, "Dreaming Out Loud" (Avon Books), says that Brooks has had no reaction to his book, although it provides a very frank look at the singer's life and career. The book also centers on two other country artists—**Wynonna** and **Wade Hayes**—and Feiler says perhaps the warmest praise he's had for the book has come from Hayes' producer, Nashville veteran **Don Cook.** "Even though I wrote about some very rough spots in Wade's career, Don said they can appreciate the truth when it's fairly told," says Feiler.

ON THE ROW: Belmont University students are learning the business the quick way by launching their own record label. Members of a record company operations class have started a label named after their class —RCO Records—and signed and recorded two artists. They presented the two, **Christi John** and **Wade Valla,** at a May 5 showcase at Warner/Reprise Nashville.

At the RCA Label Group, **Britta Davis** becomes manager of artist development for the BNA label, **Aubrey Parker** becomes production administrator for RLG, **Tiffany Lauer** becomes manager of product development for RLG sales, and **Michelle Brown** is manager of RLG media marketing.

Country.com, country music's main online service, has launched an online bookstore in partnership with Barnes and Noble. Besides books on country music, the service will feature books on the country lifestyle. Country.com is already affiliated with N2K for its online music sales.

The Academy of Country Music has scheduled its next charity golf classic for May 18 at the Tour 18 golf course and Circle R Ranch in Flower Mound, Texas, near Dallas. **Charley Pride** will host the affair and will be joined by more than a dozen leading country artists. The event benefits the Bill Boyd Memorial Fund, St. Phillip's School and Community Center, and **Chuck Norris'** Kick Drugs Out of America campaign . . . **Boyz II Men** were among the many acts who donated their time to benefit victims of the recent tornadoes in Nashville.

ON THE RECORD: Koch International is reissuing two landmark country albums. "Train Whistle Blues" by **Jimmie Rodgers** includes songs recorded by the country blues pioneer from 1928 until his death in 1933.

"Flatt And Scruggs At Carnegie Hall," featuring the legendary **Lester Flatt** and **Earl Scruggs**, was a landmark live country album when it was released in 1962; it had a large role in fueling the folk-country explosion in the 1960s. The reissue includes several tracks not available on the original Columbia Records issue.

Billboard® TOP COUNTRY ALBUMS™

MAY 16, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) TITLE	PEAK POSITION
				★★★ No. 1 ★★★	
1	1	—	2	**GEORGE STRAIT** MCA 70020 (15.98/8.98) 2 weeks at No. 1 ONE STEP AT A TIME	1
2	2	—	2	**FAITH HILL** WARNER BROS. 46790 (11.98/8.98) FAITH	2
				★★★ Greatest Gainer ★★★	
3	3	1	26	**SHANIA TWAIN** ▲ MERCURY 536003 (10.98 EQ/6.98) COME ON OVER	1
4	4	2	23	**GARTH BROOKS** ▲ CAPITOL 36695/CAPITOL NASHVILLE (10.98/6.98) SEVENS	1
5	5	3	48	**TIM MCGRAW** ▲ CURB 77686 (10.98/6.98) EVERYWHERE	1
6	6	—	2	**STEVE WARINER** CAPITOL NASHVILLE 94482 (10.98/6.98) BURNIN' THE ROADHOUSE DOWN	6
7	7	—	2	**RANDY TRAVIS** DREAMWORKS 50034/EPIC (10.98/6.98) YOU AND YOU ALONE	7
8	8	4	34	**LEANN RIMES** ▲ ★ CURB 77690 (10.98/6.98) YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
9	10	5	36	**TRISHA YEARWOOD** ▲ MCA 70019/MCA NASHVILLE (10.98/6.98) (SONGBOOK) A COLLECTION OF HITS	1
10	9	6	35	**MARTINA MCBRIDE** ● RCA 67516/RCA (10.98/6.98) EVOLUTION	4
11	11	7	33	**BROOKS & DUNN** ▲ ARISTA NASHVILLE 18723 (10.98/6.98) THE GREATEST HITS COLLECTION	2
12	12	9	14	**DIXIE CHICKS** MONUMENT 68195/SONY (10.98 EQ/6.98) WIDE OPEN SPACES	8
13	13	12	54	**GEORGE STRAIT** ▲ ★ MCA NASHVILLE 11564 (10.98/6.98) CARRYING YOUR LOVE WITH ME	1
				★★★ Pacesetter ★★★	
14	18	10	40	**CLINT BLACK** ● RCA 67515/RCA (10.98/6.98) NOTHIN' BUT THE TAILLIGHTS	4
15	14	8	7	**JO DEE MESSINA** CURB 77704 (10.98/6.98) I'M ALRIGHT	6
16	17	16	42	**KENNY CHESNEY** BNA 67498/RLG (10.98/6.98) I WILL STAND	10
17	15	10	26	**SAMMY KERSHAW** ● MERCURY 536318 (10.98 EQ/6.98) LABOR OF LOVE	5
18	16	11	56	**CAL WALKER** ▲ GIANT 24674/WARNER BROS. (10.98/6.98) RUMOR HAS IT	4
19	24	—	2	**ROY D. MERCER** CAPITOL NASHVILLE 94301 (7.98/5.98) HOW BIG A BOY ARE YA? VOLUME 4	19
20	22	19	36	**COLLIN RAYE** ● EPIC 67496 (10.98 EQ/6.98) THE BEST OF COLLIN RAYE — DIRECT HITS	4
21	19	14	46	**LILA MCCANN** ● ASYLUM 62042/EED (10.98/6.98) LILA	8
22	20	15	87	**DEANA CARTER** ▲ CAPITOL NASHVILLE 33514 (10.98/6.98) DID I SHAVE MY LEGS FOR THIS?	2
23	21	18	29	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC 83360/EG (10.98/6.98) GREATEST HITS	5
24	23	17	95	**LEANN RIMES** ▲ CURB 77621 (10.98/6.98) BLUE	1
25	27	21	4	**SOUNDTRACK** MCA NASHVILLE 70025 (10.98/7.98) THE HORSE WHISPERER	21
26	26	26	45	**TOBY KEITH** ● MERCURY 534836 (10.98 EQ/6.98) DREAM WALKIN'	8
27	32	23	42	**MICHAEL PETERSON** ● REPRISE 46619/WARNER BROS. (10.98/6.98) MICHAEL PETERSON	17
28	25	27	51	**LEE ANN WOMACK** ● DECCA 11581/MCA NASHVILLE (10.98/6.98) LEE ANN WOMACK	9
29	29	28	32	**THE KINLEYS** EPIC 67965/SONY (10.98 EQ/6.98) JUST BETWEEN YOU AND ME	22
				★★★ Hot Shot Debut ★★★	
30	NEW ▶		1	**SOUNDTRACK** DECCA 70027/MCA NASHVILLE (10.98 EQ/7.98) BLACK DOG	30
31	34	35	31	**PATTY LOVELESS** EPIC 67997/SONY (10.98 EQ/6.98) LONG STRETCH OF LONESOME	9
32	28	20	8	**THE MAVERICKS** MCA NASHVILLE 70014 (10.98/6.98) TRAMPOLINE	9
33	35	27	79	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18813 (10.98/6.98) EVERYTHING I LOVE	1
34	31	22	6	**CLEDUS T. JUDD** RAZOR & TIE 82831 (10.98/6.98) DID I SHAVE MY BACK FOR THIS?	16
35	30	25	11	**DAVID KERSH** CURB 77705 (10.98/6.98) IF I NEVER STOP LOVING YOU	13
36	33	24	26	**MINDY MCCREADY** BNA 67504/RLG (10.98/6.98) IF I DON'T STAY THE NIGHT	12

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following this symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs under tapes. ★ Nielsen indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Hotshooter Impact shows albums removed from Hotshooters this week. ■ indicates past or present Hotshooter title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

Billboard® Top Country Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

MAY 16, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) TITLE	TOTAL CHART WEEKS
1	1	**SHANIA TWAIN** ▲ MERCURY 532686 (10.98 EQ/6.98) 27 weeks at No. 1 THE WOMAN IN ME	169
2	3	**CHARLIE DANIELS** ● EPIC 64182/SONY (9.98 EQ/9.98) SUPER HITS	176
3	2	**ALAN JACKSON** ▲ ARISTA NASHVILLE 18803 (10.98/6.98) THE GREATEST HITS COLLECTION	132
4	4	**WILLIE NELSON** ● COLUMBIA 64184/SONY (5.98 EQ/9.98) SUPER HITS	195
5	5	**GARTH BROOKS** ▲ ² CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98) NO FENCES	370
6	6	**TIM MCGRAW** ▲ ² CURB 77639 (9.98/5.98) NOT A MOMENT TOO SOON	215
7	7	**THE CHARLIE DANIELS BAND** ▲ EPIC 38795/SONY (7.98 EQ/11.98) A DECADE OF HITS	438
8	8	**HANK WILLIAMS, JR.** ▲ CURB 77638 (5.98/9.98) GREATEST HITS, VOL. 1	205
9	9	**GEORGE JONES** ▲ EPIC 40779/SONY (9.98 EQ/9.98) SUPER HITS	363
10	11	**PATSY CLINE** ▲ MCA NASHVILLE 10 (7.98/12.98) 12 GREATEST HITS	580
11	10	**GEORGE STRAIT** ▲ MCA NASHVILLE 10651 (10.98/5.98) PURE COUNTRY (SOUNDTRACK)	293
12	13	**JOHNNY CASH** COLUMBIA 66773/SONY (5.98 EQ/9.98) SUPER HITS	58
13	12	**GARTH BROOKS** ▲ ² CAPITOL NASHVILLE 90691/EMI-CAPITOL (9.98/13.98) GARTH BROOKS	370
14	15	**ROY ORBISON** COLUMBIA 67297/SONY (9.98 EQ/9.98) SUPER HITS	35
15	14	**GEORGE STRAIT** ▲ ² MCA NASHVILLE 42035 (7.98/12.98) GREATEST HITS VOLUME 2	531
16	16	**TRAVIS TRITT** ▲ WARNER BROS. 46001 (10.98/6.98) GREATEST HITS — FROM THE BEGINNING	133
17	19	**GEORGE STRAIT** ▲ ² MCA NASHVILLE 5567 (7.98/12.98) GREATEST HITS	609
18	18	**GARTH BROOKS** ▲ ² CAPITOL NASHVILLE 96330/EMI-CAPITOL (12.98/15.98) ROPIN' THE WIND	218
19	—	**TAMMY WYNETTE** EPIC 40625/SONY (7.98 EQ/11.98) ANNIVERSARY: 20 YEARS OF HITS	2
20	17	**VINCE GILL** ▲ ³ MCA NASHVILLE 11047 (10.98/15.98) WHEN LOVE FINDS YOU	200
21	—	**GEORGE STRAIT** ▲ ² MCA NASHVILLE 11283 (39.98/49.98) STRAIT OUT OF THE BOX	120
22	24	**TIM MCGRAW** ▲ CURB 77602 (10.98/16.98) ALL I WANT	113
23	—	**PATSY CLINE** ▲ MCA NASHVILLE 4038 (7.98/12.98) THE PATSY CLINE STORY	181
24	—	**HANK WILLIAMS** MERCURY 530029 (7.98 EQ/11.98) 20 OF HANK WILLIAMS GREATEST HITS	33
25	—	**GEORGE STRAIT** ▲ MCA NASHVILLE 10450 (9.98/15.98) TEN STRAIT HITS	102

Catalog albums are 2-year-old titles that have fallen below No. 18 in the Billboard 200 or lesser of older titles. Total Chart Weeks column reflects cumulative weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. ★ Nielsen indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ■ indicates past Hotshooter title. © 1998 Billboard/BPI Communications and SoundScan, Inc.

COUNTRY ★★★★★★★★★★ CORNER



by Wade Jessen

KISS IS ON THE LIST: With 5,708 plays, **Faith Hill's** "This Kiss" (Warner Bros.) steamrolls to No. 1 on Billboard's Hot Country Singles & Tracks and boots out **Garth Brooks'** "Two Piña Coladas" (Capitol) after a one-week reign at the top. While Brooks' song decreases by 306 plays, "This Kiss" is up by 35, leaving an 87-detection margin between the two tracks.

Watch for "Two Piña Coladas" to slide a bit further, since Capitol Nashville has already serviced country radio with Brooks' version of **Bob Dylan's** "To Make You Feel My Love," one of six new tracks from Brooks' upcoming box, "The Limited Series" (Billboard, April 18), which will have high debuts on next issue's Top Country Albums and Billboard 200. The new song swipes Hot Shot Debut honors at No. 51 on our airplay chart, with spins at 85 monitored stations.

Next issue, we'll also see big numbers from the new **LeAnn Rimes** album, "Sittin' On Top Of The World." All three of her sets have been No. 1 on the country chart; the last two also topped The Billboard 200.

POP AND CIRCUMSTANCE: With airplay at 189 of our top 40 and AC stations and 162 country outlets (Billboard, May 2), **Shania Twain's** "You're Still The One" (Mercury) continues to drive sales for "Come On Over." That title increases by 4,500 scans to capture Greatest Gainer roses on Top Country Albums, where it holds at No. 3 while also bulleting at No. 10 on The Billboard 200. "You're Still The One" collects an estimated 39 million audience impressions at country radio and 42 million at AC and top 40.

On Top Country Singles Sales, Twain's song, which benefits from special sale pricing, gains approximately 2,500 units to remain at the top with 94,000 scans and dwarfs **LeAnn Rimes'** "Commitment" (Curb) by 54,000 scans. Rimes' song gains 6,000 units to bullet at No. 2.

Meanwhile, on this issue's unpublished Top Contemporary Christian chart, Rimes' "You Light Up My Life—Inspirational Songs" is bumped to No. 2 after dominating that list for 33 consecutive weeks. The new No. 1 is **Michael W. Smith's** "Live The Life" (Reunion), which bows with 49,000 units.

HERE IN THE REAL WORLD: **Clint Black's** "Nothin' But The Taillights" (RCA) takes our Pacesetter trophy with a 34% gain on Top Country Albums (18-14), following an appearance on ABC's "The View" and a starring role in CBS' "Still Holding On: The Jack Favor Story," both of which aired April 28. Concurrently, his powerful "The Shoes You're Wearing" rises 20-18 with Airpower honors on the airplay chart.

Across the hall at BNA, **Kenny Chesney's** "I Will Stand" is up 17% to jump 18-14 on the country album list and rises 135-118 on the big chart. Chesney's upswing is fueled by airplay of his wrenching ballad "That's Why I'm Here," a story of a recovering alcoholic, which moves 23-17 on the radio chart. Elsewhere on the country album chart, Black's hits set rises 43-40, and Chesney's "Me And You" re-enters at No. 74.

RAYE COVERS WIDE GROUND ON EPIC SET

(Continued from page 36)

mandment" has a similar impact.

On "Walls," Raye continues to balance social commentary with ballads and uptempo tunes. He says that for "I Wish I Could," writers Tom Douglas and Randy Thomas apparently read his mind and gave him a song about how he'd like to make the world better for his children. His current single, about a failed relationship, was penned by his ex-girlfriend Tammy Hyler and Kim Tribble. "Every song has meaning for me," he says. "It's a very personal album."

Raye wrote the title cut and co-wrote "Star Over Georgia." "That song kind of sums me up, sums up the way I look at life," he says. "I've always considered myself a romantic. I should have been born in the 16th century. I hate that so many wonderful American values that used to be taken for granted are all but gone."

"The Walls Came Down" is Raye's seventh album, including a Christmas project and a greatest-hits package. Kraski says Raye has become much more readily identified by country listeners. "It's appropriate the title is 'The Walls Came Down,' because from a consumer level the walls of recognition have come down. We no longer have the question 'Who is singing that song?' Collin has become a distinctive voice to the country radio listener. And from an industry vantage point, the walls have definitely come down, because we are getting the recognition for the consistency of excellence that has been a trademark of Collin's career."

Raye has had 17 top 10 songs on Billboard's country singles chart, including the No. 1 "Love, Me," "In This Life," and "My Kind Of Girl." He has been nominated for male vocalist by the Country Music Assn. and the Academy of Country Music (ACM). He won the ACM's video award in 1997 for "I Think About You."

Mike Meehan, PD at WCMS-FM Virginia Beach, Va., says Raye deserves a male vocalist trophy in the near future. "He does meaningful songs. I was listening to his greatest-hits album on vacation this past week. This guy really has substance," Meehan says, adding that Raye fares so well at radio even with risky, socially conscious songs because "he's such a good singer."

Kraski says Raye's performance of the single on the ACM Awards helped alert consumers to the new release. The label also plans a media push, as well as a strong presence at radio, including Westwood One's "Country Countdown" and a syndicated world premiere of the album on the SJS Network. There will also be "win it before you can buy it" contests at radio. Retail will receive 2-by-3-foot double-sided posters as point-of-purchase materials, and Sony plans Internet promotions.

TV will also play a part in the campaign. "Collin Raye: Live And Direct" will air on DirecTV. Raye will also perform on an upcoming Disney special, and he'll tape a TNN special.

Kraski says that the label will approach the Christian market with "The Walls Came Down" but that plans are pending. His greatest-hits album was marketed to Christian audiences via Word and was well-accepted, as evidenced by his 1998 Dove Award for country recorded song of the year for "The Gift."

Raye is managed by Steve Cox of Scott Dean Management in Reno, Nev., booked by the William Morris Agency, and published through Sony.

SUGAR HILL'S HILLMAN REVISITS ROOTS

(Continued from page 36)

"We'll probably test with non-reporting country stations, since there's a lot of media attention right now with the format and how closed-down it is as far as older artists getting played—or anyone who was around as recently as six years ago," Paul continues. "But some of the non-reporters don't just go with the 'flavor of the day' and are more apt to play music by artists with the kind of track record that Desert Rose had. So we're cautiously optimistic about getting some country airplay."

Longtime Hillman fan Dave Doyle, who is the head buyer for the 11-store, Greensboro, N.C.-based Record Exchange web, feels that much of "Like A Hurricane" sounds like "a '90s version of the Byrds."

" 'Bakersfield Bound' was a bit more rockabilly and had a more limited audience, but this album incorporates all the different styles of his career into a timeless, contemporary-sounding record that shows all he can do and is even very radio-friendly," says Doyle. "If they can get some songs on the radio, it could catch people's ears."

For retail, Sugar Hill plans listening-station promotions directed at younger people who may know of Hillman only from his association with Gram Parsons and the Flying Burrito Brothers, says Paul. "We're also hitting the rock press heavily, which is not typical of what we normally do. We're reminding people of his incredible history with Parsons and the whole California country-rock movement."

Hillman will tour Europe in May, where "Like A Hurricane" was released earlier via Direct Distribution in the U.K., M.S.I. in France, I.R.D. in Italy, and Thomas Fenn in Germany. Having just played the Old Settlers Festival in Austin, Texas, Hillman says he'll tour domestically "on a limited basis" after returning from Europe in June. The Chris Hillman Trio, which includes guitarist Jim Monahan and Desert Rose stand-up bassist Bill Bryson, will appear that month at the Telluride Bluegrass Festival.

Hillman, who is managed and published through his Bar None Music Inc., also has a second "Out Of The Woodwork" project in the works for Rounder, in addition to recent contributions on Lowell George and Parsons tribute discs.

"I love both labels [Sugar Hill and Rounder] because I have the freedom to do what I want," says Hillman. "No one tells you what you should do to get on the radio, and that's just like being a young guy in a rock band on an alternative label: You can do what you want to do, and if it hits, it hits big."

COUNTRY SINGLES A-Z
PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

48 **ALMOST OVER YOU** (Car Load Of Us, BMI/Ensign, BMI/Atlantic, BMI/Michael H. Goldsen, ASCAP/Sweet Angel, ASCAP) HL
47 **ALWAYS WILL** (Sony/ATV Tree, BMI/John Hadley, BMI) HL
30 **BAD DAY TO LET YOU GO** (Seventh Son, ASCAP/Behind The Beat, ASCAP/Self Reliance, ASCAP/Little Big Town, BMI/American Made, BMI) WBM
49 **BIG TIME** (Sony/ATV Tree, BMI/Tenlee, BMI/Sony/ATV Cross Keys, ASCAP/Grand Musique, ASCAP)
35 **BUCKAROO** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/New Haven, BMI/Music Hill, BMI) HL
10 **BYE BYE** (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
14 **COMMITMENT** (Rick Hall, ASCAP/Monkids, SESAC/Rio Bravo, BMI/Congregation, SESAC) WBM
66 **DANCE IN THE BOAT** (We've Got The Music, BMI/Ashwoods, BMI/Songs Of PolyGram Int'l, BMI/Almo, ASCAP) WBM
8 **DREAM WALKIN'** (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL
58 **DRIVIN' MY LIFE AWAY** (Screen Gems, ASCAP/EMI, ASCAP) HL
73 **FAMOUS FIRST WORDS** (MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, SDCAN/EMI Tower Street, BMI)
45 **FROM THIS MOMENT ON** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
42 **HAPPY GIRL** (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
5 **HOLES IN THE FLOOR OF HEAVEN** (Steve Warner, BMI/Red Brazos, BMI/KidJuke, BMI) WBM
44 **I ALREADY DO** (MCA, ASCAP/Gary Burr, ASCAP/Songs Of PolyGram Int'l, BMI/Hen-Wright, BMI) HL
38 **I CAN STILL FEEL YOU** (Wildawn, ASCAP/Balmur, ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
12 **I DO (CHERISH YOU)** (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
23 **IF I NEVER STOP LOVING YOU** (Acuff-Rose, BMI) WBM
13 **IF YOU SEE HIM/IF YOU SEE HER** (Still Working For The Man, BMI/Songs Of PolyGram Int'l, BMI/EMI Blackwood, BMI/Garden Angel, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
7 **I JUST WANT TO DANCE WITH YOU** (Big Ears, ASCAP/Brunsad Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
4 **I'M FROM THE COUNTRY** (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) HL/WBM
24 **I MIGHT EVEN QUIT LOVIN' YOU** (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
61 **I'M NOT THAT EASY TO FORGET** (Sony/ATV Tree, BMI/Chris Waters, BMI/Zomba, BMI/HopeChest, BMI/Bentley And Bentley, BMI) HL/WBM
63 **I SAID A PRAYER** (EMI Blackwood, BMI/Song Island, BMI)
36 **I SAW THE LIGHT** (Screen Gems-EMI, BMI/Earmark, BMI/Warner Chappell, BMI) WBM
72 **I SHOULD'VE KNOWN** (EMI April, ASCAP/Melodie's Melodies, ASCAP/703, ASCAP)
20 **IT WOULD BE YOU** (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM
74 **I WANNA REMEMBER THIS** (EMI Blackwood, BMI/Garden Angel, BMI/Almo, ASCAP/Anwa, ASCAP)
28 **JUST TO SEE YOU SMILE** (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
75 **LEAVING OCTOBER** (Emdar, ASCAP/Texas Wedge, ASCAP/Womacute Conceptions, ASCAP/Full Keel, ASCAP/Sony/ATV Tree, BMI) HL/WBM
41 **LONELY WON'T LEAVE ME ALONE** (MKD, BMI/Ensign, BMI/Joe's Cafe, BMI) HL
16 **LOVE WORKING ON YOU** (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Iolinda, BMI) HL/WBM
27 **A MAN HOLDIN' ON** (Sixteen Stars, BMI/Doue Stars, ASCAP) HL
26 **MATCHES** (EMI April, ASCAP/Acuff-Rose, BMI) HL/WBM
59 **NO END TO THIS ROAD** (Rio Bravo, BMI/Michael-boure, BMI/Ensign, BMI/I Want To Hold Your Songs, BMI/Reysong, BMI)
25 **NOTHIN' BUT THE TAILLIGHTS** (Blackened, BMI/Steve Warner, BMI) WBM
29 **NOW THAT I FOUND YOU** (WB, ASCAP/Lillywilly, ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP) HL/WBM
11 **ONE OF THESE DAYS** (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Raines, BMI) HL/WBM
53 **ORDINARY PEOPLE** (Almo, ASCAP/Daddy Rabbit, ASCAP/Careers-BMG, BMI/Music Hill, BMI) WBM
3 **OUT OF MY BONES** (MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Pluckalesia, BMI/Nomad-Norman, BMI/Warner-Tamerlane, BMI) HL/WBM
67 **OVER MY SHOULDER** (Careers-BMG, BMI/Floyd's Dream, BMI/Tom Collins, BMI/Murrah, BMI) HL/WBM
34 **PAPA BEAR** (Music Corp. Of America, BMI) HL
57 **PANTY ON** (K T Good, SESAC/WB, ASCAP/Hillabeans, ASCAP) WBM
18 **PERFECT LOVE** (Starstruck Angel, BMI/Missoula, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
69 **PUT YOUR HEART INTO IT** (Reynsong, BMI/Bayou Boy, BMI) HL
22 **SAY WHEN** (Sony/ATV Tree, BMI/Tenlee, BMI/Sony/ATV Cross Keys, ASCAP) HL
39 **SHE'S GONNA MAKE IT** (Careers-BMG, BMI/A Hard Day's Write, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Major Bob, ASCAP/No Fences, ASCAP) HL/WBM
31 **SHE'S GOT THAT LOOK IN HER EYES** (Maypop, BMI) WBM
10 **THE SHOES YOU'RE WEARING** (Blackened, BMI) WBM
70 **SMALL TALK** (Travelin' Zoo, ASCAP/Beginner, ASCAP)
46 **SOMEBODY TO LOVE** (Lil' Isabelle, ASCAP/Lazy Kato, BMI/Longitude, BMI/Wedgewood Avenue, BMI/Great Broad, BMI)
62 **STEPPING STONE** (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Irving, BMI)
32 **TEXAS SIZE HEARTACHE** (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP) HL
52 **THAT'S WHERE YOU'RE WRONG** (Pugwash, BMI/Balmur, BMI/Honest To Goodness, BMI) WBM
17 **THAT'S WHY I'M HERE** (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
21 **THEN WHAT?** (Wedgewood Avenue, BMI/Arelles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
40 **THERE GOES MY BABY** (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM
33 **THEME'S YOUR TROUBLE** (Tom Collins, BMI/Magnasong, BMI) WBM
55 **THINGS CHANGE** (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM
1 **THIS KISS** (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
64 **THIS SMALL OIVIOE** (Starstruck Writers Group, ASCAP/Aubrie Lee, ASCAP/MCA, ASCAP/Gary Burr, ASCAP)
65 **TIME ON MY HANDS** (BMG, ASCAP/EMI April, BMI/CLO, BMI/WB, ASCAP) HL/WBM
15 **TO HAVE YOU BACK AGAIN** (Almo, ASCAP/Anwa, ASCAP/WB, ASCAP/Romanesque, ASCAP/Annotation, ASCAP) WBM
51 **TO MAKE YOU FEEL MY LOVE** (Special Rider, SESAC)
9 **TOO GOOD TO BE TRUE** (Warner-Tamerlane, BMI/Milene, ASCAP) WBM
71 **TOTALLY COMMITTED** (Max Laffs, BMI/James Hollihan, ASCAP)
2 **TWO PINA COLADAS** (Foreshadow, BMI/CMI, BMI/Shawn Camp, BMI/Good, ASCAP)
37 **VALENTINE** (Brickman Arrangement, SESAC/Swimmer, SESAC/EMI April, ASCAP/Dove, ASCAP) HL/WBM
54 **WHAT IF I'M RIGHT** (EMI Blackwood, BMI/Dos Vacas, BMI) HL
50 **WHEN THE WRONG ONE LOVES YOU RIGHT** (EMI Blackwood, BMI/Song Island, BMI) HL
68 **WHY'D YOU START LOOKIN' SO GOOD** (Paul And Jonathan, BMI/Web IV, BMI)
56 **A WOMAN'S TEARS** (Rocking K, ASCAP/Warner Chappell, ASCAP/Logrhythm, BMI) WBM
60 **WONDERFUL TONIGHT** (Eric Patmer Clapton, BMI/Unichappell, BMI) HL
43 **YOU'LL NEVER KNOW** (Mighty Nice, BMI/Wait No More, BMI/Polygram Int'l, ASCAP) HL
8 **YOU'RE STILL THE ONE** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

Billboard® HOT COUNTRY SINGLES & TRACKS™

MAY 16, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	2	4	12	**THIS KISS** 1 week at No. 1 B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. 17247	1
2	1	3	22	**TWO PINA COLADAS** A.REYNOLDS (S.CAMP,B.HILL,S.MASON)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
3	4	6	11	**OUT OF MY BONES** J.STROUD,B.GALLIMORE,R.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59007	1
4	6	2	18	**I'M FROM THE COUNTRY** T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	1
5	2	10	11	**HOLES IN THE FLOOR OF HEAVEN** S.WARINER (S.WARINER,B.KIRSCH)	◆ STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	5
6	6	5	16	**DREAM WALKIN'** J.STROUD,T.KEITH,(T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY 574950	5
7	9	13	5	**I JUST WANT TO DANCE WITH YOU** T.BROWN,G.STRAIT (R.COOK,J.PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	7
8	3	1	17	**YOU'RE STILL THE ONE** R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568452	1
9	10	11	16	**TOO GOOD TO BE TRUE** R.E.ORRALL,J.LEO (M.PETERSON,G.PISTILLI)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	9
10	7	2	18	**BYE BYE** B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
11	11	14	10	**ONE OF THESE DAYS** B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	11
12	16	18	12	**I DO [CHERISH YOU]** C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (C) (D) (V) MERCURY 568602	12
				★★★ AIRPOWER ★★★		
13	19	32	3	**IF YOU SEE HIM/IF YOU SEE HER** T.BROWN,T.DUBOIS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	◆ REBA/BROOKS & DUNN (V) MCA NASHVILLE/ARISTA NASHVILLE 72051	13
14	17	17	8	**COMMITMENT** W.C.RIMES (T.COLTON,T.MARTY,B.WOOD)	◆ LEANN RIMES (C) (D) (V) CURB 73055/MCG	14
15	12	15	16	**TO HAVE YOU BACK AGAIN** E.GORDY JR. (A.ROBOFF,A.ROMAN)	PATTY LOVELESS EPIC ALBUM CUT	12
16	14	16	10	**LOVE WORKING ON YOU** C.PETOCZ (C.WISEMAN,JIM COLLINS)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84103	14
				★★★ AIRPOWER ★★★		
17	23	25	11	**THAT'S WHY I'M HERE** B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65399	17
				★★★ AIRPOWER ★★★		
18	20	28	6	**THE SHOES YOU'RE WEARING** C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (C) (D) (V) RCA 65454	18
19	13	9	18	**PERFECT LOVE** T.BROWN,T.YEARWOOD (S.RUSS,S.SMITH)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72034	1
20	21	23	14	**IT WOULD BE YOU** M.WRIGHT,B.HILL (K.ROBBINS,D.OGLESBY)	◆ GARY ALLAN (C) (D) (V) DECCA 72039	20
21	15	8	22	**THEN WHAT?** J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT 17262/REPRISE	2
22	24	24	16	**SAY WHEN** D.COOK,W.WILSON (P.NELSON,L.BOONE,J.RICH)	LONESTAR (C) (D) (V) BNA 65395	22
23	18	12	24	**IF I NEVER STOP LOVING YOU** P.MCMAHON (D.KEES,S.EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	3
24	28	31	10	**I MIGHT EVEN QUIT LOVIN' YOU** M.WRIGHT (M.CHESNUTT,R.SPRINGER,S.MORRISSETTE)	MARK CHESNUTT (V) DECCA 72031	24
25	25	20	27	**NOTHIN' BUT THE TAILLIGHTS** J.STROUD,C.BLACK (C.BLACK,S.WARINER)	CLINT BLACK (C) (D) (V) RCA 65350	1
26	27	30	10	**MATCHES** K.STEGALL (R.SPRINGER,S.EWING)	◆ SAMMY KERSHAW (C) (V) MERCURY 568524	10
27	26	38	8	**A MAN HOLDIN' ON** B.GALLIMORE,J.RAMEY,B.TAYLOR,G.DOBBINS)	◆ TY HERNDON (C) (D) EPIC 78904	27
28	26	26	41	**JUST TO SEE YOU SMILE** B.GALLIMORE,J.STROUD,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW (C) (D) (V) CURB 73056	1
29	31	40	7	**NOW THAT I FOUND YOU** K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	29
30	31	31	6	**BAD DAY TO LET YOU GO** B.J.WALKER JR.,K.LEHNING (B.WHITE,D.GEORGE,B.DIPIERO)	BRYAN WHITE ASYLUM ALBUM CUT	30
31	22	11	11	**SHE'S GOT THAT LOOK IN HER EYES** D.COOK,ALABAMA (R.OWEN,T.GENTRY)	◆ ALABAMA (C) (D) (V) RCA 65409	11
32	40	36	1	**TEXAS SIZE HEARTACHE** D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	32
33	11	44	2	**THERE'S YOUR TROUBLE** F.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	36
34	32	35	11	**PAPA BEAR** W.WILSON (K.HARLING)	◆ KEITH HARLING (C) (D) (V) MCA NASHVILLE 72042	32
35	39	11	1	**BUCKAROO** M.WRIGHT (M.D. SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	18
36	38	38	18	**I SAW THE LIGHT** C.HOWARD (T.RUNDGREN)	HAL KETCHUM (C) (D) (V) CURB 73051/MCG	36
37	34	29	20	**VALENTINE** ◆ MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN D.SHEA (J.BRICKMAN,J.KUGELL)	(C) (D) (V) RCA 64963	9
38	43	48	1	**I CAN STILL FEEL YOU** C.RAYE,P.WORLEY,B.J.WALKER JR. (K.TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	36
39	38	33	36	**SHE'S GONNA MAKE IT** A.REYNOLDS (K.BLAZY,K.WILLIAMS,G.BROOKS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
40	57	1	2	**THERE GOES MY BABY** T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	40
41	31	22	36	**LONELY WON'T LEAVE ME ALONE** S.HENDRICKS (M.DANNA,J.A.SWEET)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58697	11
42	36	59	1	**HAPPY GIRL** M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE RCA ALBUM CUT	42
43	18	16	18	**YOU'LL NEVER KNOW** D.MALLOY (K.RICHEY,ANGELO)	◆ MINDY MCCREADY (C) (D) (V) BNA 65394	18
44	45	48	8	**I ALREADY DO** T.BROWN (G.BURR,C.WRIGHT)	◆ CHELY WRIGHT (V) MCA NASHVILLE 72044	44
45	64	67	18	**FROM THIS MOMENT ON** R.J.LANGE (S.TWAIN,R.J.LANGE)	SHANIA TWAIN (WITH BRYAN WHITE) MERCURY ALBUM CUT	45
46	47	51	6	**SOMEBODY TO LOVE** D.CRIDER,S.BOGGUSS (S.BOGGUSS,D.CRIDER,M.BERG)	SUZY BOGGUSS CAPITOL NASHVILLE ALBUM CUT	46
47	49	54	4	**ALWAYS WILL** B.MAHER (H.STINSON,J.HADLEY)	WYNONNA CURB ALBUM CUT/UNIVERSAL	47
48	44	45	11	**ALMOST OVER YOU** M.SPIRO (C.RICHARDSON WALKER,J.KIMBALL)	◆ LILA MCCANN ASYLUM ALBUM CUT	42
49	59	—	2	**BIG TIME** S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	49
50	51	53	6	**WHEN THE WRONG ONE LOVES YOU RIGHT** D.COOK (L.SATCHER)	WADE HAYES COLUMBIA ALBUM CUT	50
				★★★ HOT SHOT DEBUT ★★★		
51	NEW ▶		1	**TO MAKE YOU FEEL MY LOVE** A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	51
52	53	52	7	**THAT'S WHERE YOU'RE WRONG** D.JOHNSON,J.HOBBS (J.CROSSAN)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	52
53	60	62	3	**ORDINARY PEOPLE** J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER GIANT ALBUM CUT/REPRISE	53
54	55	55	8	**WHAT IF I'M RIGHT** M.WRIGHT (S.STOCKTON)	◆ SHANE STOCKTON (C) (D) (V) DECCA 72043	54
55	65	66	3	**THINGS CHANGE** P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	55
56	46	47	12	**A WOMAN'S TEARS** G.MORRIS (M.KING,J.HARGROVE,M.CHRISTIAN)	◆ MATT KING ATLANTIC ALBUM CUT	46
57	52	50	8	**PARTY ON** K.LEHNING (K.GOOD,P.WILLIAMS)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	50
58	56	57	5	**DRIVIN' MY LIFE AWAY** F.LIDDELL,C.DROMAN (E.RABBITT,D.MALLOY,E.STEVENS)	◆ RHETT AKINS (V) DECCA 72049	56
59	NEW ▶		1	**NO END TO THIS ROAD** S.HENDRICKS,T.DUBOIS (N.THRASHER,M.DULANEY,K.BLAZY)	RESTLESS HEART RCA ALBUM CUT	59
60	58	65	9	**WONDERFUL TONIGHT** P.MCMAKIN (E.CLAPTON)	◆ DAVID KERSH CURB ALBUM CUT	58
61	54	49	7	**I'M NOT THAT EASY TO FORGET** J.STROUD,L.MORGAN (C.WATERS,G.TEREN,S.BENTLEY)	LORRIE MORGAN (C) (D) (V) BNA 6544D	49
62	NEW ▶		1	**STEPPING STONE** D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE LYRIC STREET ALBUM CUT	62
63	NEW ▶		1	**I SAID A PRAYER** B.J.WALKER JR.,P.TILLIS (L.SATCHER)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	63
64	68	—	2	**THIS SMALL DIVIDE** ◆ JASON SELLERS FEATURING MARTINA MCBRIDE C.FARREN,(J.SELLERS,G.BURR)	BNA ALBUM CUT	64
65	62	64	5	**TIME ON MY HANDS** C.YOUNG,B.CHANCEY (D.DODD,S.DECKER,C.DAY)	◆ DERYL DODD COLUMBIA ALBUM CUT	62
66	66	74	3	**DANCE IN THE BOAT** R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN,C.BICKHARDT)	THE KINLEYS EPIC ALBUM CUT	66
67	71	—	3	**OVER MY SHOULDER** C.HOWARD (M.HUMMON,R.MURRAH)	JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	66
68	NEW ▶		1	**WHY'D YOU START LOOKIN' SO GOOD** P.DAVIS,E.SEAY (P.DAVIS)	◆ MONTY HOLMES SIANG II ALBUM CUT	68
69	50	36	36	**PUT YOUR HEART INTO IT** E.SEAY,W.RAMBEAUX (S.AUSTIN,W.RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13122	34
70	61	61	5	**SMALL TALK** M.MILLER,M.MCANALLY (M.A.MILLER,M.MCANALLY)	SAWYER BROWN CURB ALBUM CUT	60
71	72	70	3	**TOTALLY COMMITTED** J.HOLLIHAN, JR., D.GRAU (J.FOXWORTHY,J.HOLLIHAN, JR.)	◆ JEFF FOXWORTHY WARNER BROS. ALBUM CUT	70
72	71	—	2	**I SHOULD'VE KNOWN** B.GALLIMORE,S.SMITH (M.CRITTENDEN,E.SILVER)	MELODIE CRITTENDEN ASYLUM ALBUM CUT	72
73	NEW ▶		1	**FAMOUS FIRST WORDS** B.HILL (B.HILL,J.D.RUDD)	◆ GIL GRAND MONUMENT ALBUM CUT	73
74	NEW ▶		1	**I WANNA REMEMBER THIS** W.WILSON (J.KIMBALL,A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	18
75	36	50	18	**LEAVING OCTOBER** J.SLATE,D.JOHNSON (D.WOMACK,T.DOUGLAS)	SONS OF THE DESERT EPIC ALBUM CUT	32

◯ Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ◆Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications.

Billboard® Top Country Singles Sales™

MAY 16, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	15	**YOU'RE STILL THE ONE** ▲ MERCURY 568452 9 weeks at No. 1	SHANIA TWAIN
2	2	2	5	**COMMITMENT** CURB 73055	LEANN RIMES
3	3	3	9	**THIS KISS** WARNER BROS. 17247	FAITH HILL
4	5	5	48	**HOW DO I LIVE** ▲² CURB 73022	LEANN RIMES
5	4	4	10	**BYE BYE** CURB 73034	JO DEE MESSINA
6	6	7	4	**I JUST WANT TO DANCE WITH YOU** MCA NASHVILLE 72046	GEORGE STRAIT
7	8	8	5	**OUT OF MY BONES** DREAMWORKS 59007/GEFFEN	RANDY TRAVIS
8	9	9	12	**I'M FROM THE COUNTRY** MCA NASHVILLE 72040	TRACY BYRD
9	7	6	16	**THEN WHAT?** GIANT 17262/WARNER BROS.	CLAY WALKER
10	10	10	3	**ONE OF THESE DAYS/JUST TO SEE YOU SMILE** CURB 73056	TIM MCGRAW
11	12	12	6	**I DO [CHERISH YOU]** MERCURY 568602	MARK WILLS
12	13	13	11	**THAT'S WHY I'M HERE** BNA 65399/RLG	KENNY CHESNEY
13	15	23	3	**THERE'S YOUR TROUBLE** MONUMENT 78899/SONY	DIXIE CHICKS
14	11	11	15	**IF I NEVER STOP LOVING YOU** CURB 73045	DAVID KERSH
15	17	—	2	**NOW THAT I FOUND YOU** MERCURY 568746	TERRI CLARK
16	14	14	13	**YOU'LL NEVER KNOW** BNA 65394/RLG	MINDY MCCREADY
17	21	—	2	**A MAN HOLDIN' ON** EPIC 78904/SONY	TY HERNDON
18	19	16	11	**IT WOULD BE YOU** DECCA 72039/MCA NASHVILLE	GARY ALLAN
19	16	15	9	**PUT YOUR HEART INTO IT** ARISTA NASHVILLE 13122	SHERRIE AUSTIN
20	18	16	27	**LOVE OF MY LIFE** MERCURY 568140	SAMMY KERSHAW
21	20	17	53	**IT'S YOUR LOVE** ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
22	22	21	7	**WOMAN TO WOMAN** REPRISE 17248/WARNER BROS.	THE LYNNS
23	25	—	2	**I SAW THE LIGHT** CURB 73051	HAL KETCHUM
24	NEW ▶		1	**THERE GOES MY BABY** MCA NASHVILLE 72048	TRISHA YEARWOOD
25	23	20	21	**THE NOTE** GIANT 17268/WARNER BROS.	DARYLE SINGLETARY

◯ Records with the greatest sales gains this week. ●Recording Industry Assn. of America certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1998, Billboard/BPI Communications and SoundScan, Inc.

MPGA Hosts Forum On Emerging DVD Audio, 5.1 Platforms

BY STEVE TRAIMAN

NEW YORK—Although members of the recording industry have championed the release of multichannel and stereo programs on a single disc when the DVD audio format is introduced, Warner Music Group senior VP Jordan Rost told a panel of insiders that initial DVD audio titles would likely appear in dual inventories.

"From a label view, for the launch we'll have a 'deluxe' DVD audio release in 5.1-channel, surround sound and a companion, two-channel stereo CD for most buyers," Rost told an overflow crowd of top engineers, producers, and artist/composers at a seminar here titled 5.1 Multichannel Music Mixing. The daylong series of panels, workshops, and demonstrations was sponsored by the 7-month-old Music Producers Guild of the Americas (MPGA) in cooperation with Solid State Logic (SSL), Pro Sound News, and Quad Recording Studios, where demos were held.

Rost—who is also a key member of the recording industry's Working Group 4, which is grappling with DVD audio standards—shared his views with more than 230 enthusiastic (and concerned) audio professionals who gathered to discuss updates on the current state of multichannel sound and standards for DVD audio.

The participants were treated to listening sessions at Quad for 5.1-channel-encoded tracks from Alan Parsons, Nile Rodgers, the Eagles, Dave Grusin, and others. Those demos were sponsored by Digital Theater Systems (DTS), Dolby Laboratories, JBL, Sony Pro Audio, Studer U.S., and Warner Music Group.

"I haven't had my socks blown off in some time so that you wanted to crawl into the sound," Grammy-winning producer and MPGA president Ed Cherney said while moderating the morning producer/engineer panel "State Of The Art And Personal Experience." "We're entering a new age, and as a music maker, whether an engineer, producer, or composer, it's a lot of fun to work with 5.1."

Parsons, a producer/engineer/bandleader acclaimed for his work with Pink Floyd and the Alan Parsons Project, added, "While we all can recall some bad experiences with quad, it's great to be back the last 18 months to having sound all around you in the studio." Selections from his 5.1-channel, DTS-encoded "On Air" album got a rousing thumbs-up from the Quad audience.

"I grew up with 'Frampton Comes Alive,' and all my life I've wanted to 'hear' bands live," said artist/producer Rodgers.

Veteran producer Phil Ramone, president of N2K Encoded Music, asked the panel and audience, "From any of us who worked in mono when stereo came in, do you see *déjà vu* with 5.1? If you've heard our Dave Grusin 5.1 version of 'West Side Story,' we actually did a 2-track stereo mix in sync with a 5.1 mix in its discrete format. We know we have to put out a regular CD plus a DVD, and the question is, [Do we] package both versions [together, which] retailers obviously will prefer, or [do] separate versions for a dual-inventory situation?

"The listening audience is obviously ready for high-quality audio. Assuming standards are finalized, we'll see some DVDs out by year-end."

At Quad, owner Lou Gonzalez, a veteran engineer who also designed the studio's rooms, took attendees through the six-floor complex. Separate playback demos were offered by SSL, DTS, Dolby Labs, and Studer/JBL. Unfortunately, the Warner Music system was held up by U.S. Customs in Los Angeles.

The afternoon technical panel—"Multichannel Today, Multichannel Tomorrow And What To Do Now And In Between"—provided updates on current and proposed 5.1 channel and DVD audio systems. Panelists also addressed many attendees' concerns on the problems related to the fold-down of the 5.1 channel surround-sound mix into a two-channel stereo mix in the current audio for DVD video production.

Moderated by George Massenburg, in addition to Warner's Rost, that panel included Rolf Hartley of Sonic Solutions, Chris Jenkins of SSL, John Kellogg of Dolby, Andreas Koch of Sony Advanced Development Lab, Bob Ludwig of Gateway Mastering, David Smith of Sony Music Studios, and Paul Smith of DTS.

In the U.S., there is an installed base of more than 600,000 Dolby 5.1 consumer decoders, with 153 models from 63 companies, according to Kellogg. There are more than 375 Dolby 5.1 CD titles and 400-plus Dolby 5.1 DVD movie titles. For DTS Digital Surround, Smith reported 31 hardware models from 22 manufacturers, with 23 more firms slated to debut this year. There are about 50 DTS multichannel CDs and another 50-plus due by year's end, added Smith.

All panelists and many of the audience members agreed that the MPGA could and should take a leading role in bringing the industry together to educate the consumer on 5.1 and DVD audio and to promote the new format for an effective launch.

PRODUCTION CREDITS

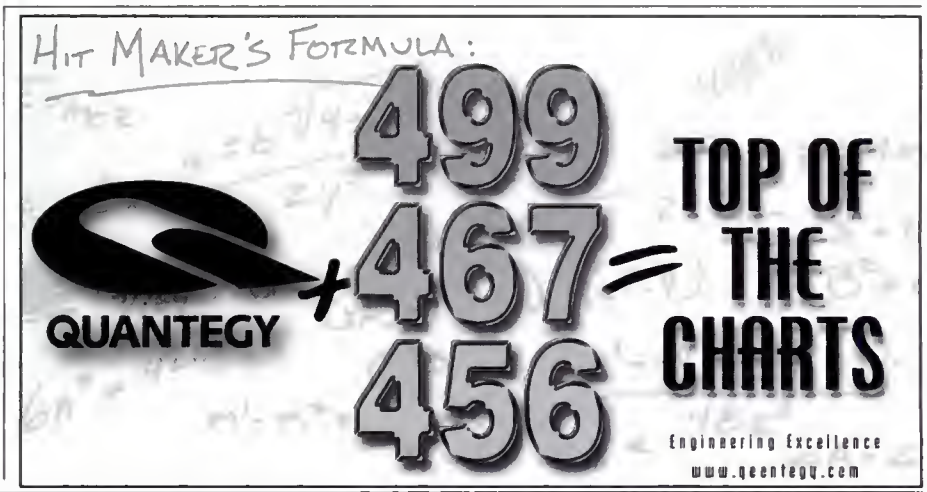
BILLBOARD'S NO. 1 SINGLES (MAY 9, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	CLUB PLAY	ADULT CONT.
TITLE Artist/ Producer (Label)	TOO CLOSE Next/ Kay Gee, D. Lighty (Arista)	TOO CLOSE Next/ Kay Gee, D.Lighty (Arista)	TWO PINA COLADAS Garth Brooks/ A. Reynolds (Capitol Nashville)	FOUND A CURE Ultra Nate/ Mood II Swing (Strictly Rhythm)	TRULY MADLY DEEPLY Savage Garden/ Charles Fisher (Columbia)
RECORDING STUDIO(S) Engineer(s)	DA MILL (Orange, NJ) Kay Gee D. Lighty	DA MILL (Orange, NJ) Kay Gee D. Lighty	JACK'S TRACKS (Nashville, TN) Mark Miller	GROOVE DN (New York) Phil Pagano Doug DeAngelis	CHARLES FISHER'S HOME STUDIO Charles Fisher
RECORDING CONSOLE(S)	Mackie 64 analog	Mackie 64 Analog	Quad 8 Coronado	Yamaha D2R / Mackie 32.8 Bus	Ampex ATR 124
RECORDER(S)	Akai DR16	Akai DR16	Otari MTR 100	Tascam DA 88	Mackie 32.8
MASTER TAPE	3M 996	3M 996	Ampex 499	Tascam DA88	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	HIT FACTORY (New York) Angela Piva	HIT FACTORY (New York) Angela Piva	JACK'S TRACKS (Nashville, TN) Mark Miller	M.A.W. (New York) Steve Barkan Doug DeAngelis	GOTHAM AUDIO/ WHITFIELD ST. STUDIOS (Melbourne/London) Chris Lord-Alge/ Mike Pela
CONSOLE(S)	SSL 4072G	SSL 4972G	Quad 8 Coronado	SSL 4000G	SSL E Series/ Neve VRP 72
RECORDER(S)	Studer B27	Studer 827	Otari MTR 100	Sony APR 24	Ampex ATR 102/ Studer A827
MASTER TAPE	Quantegy 499	Quantegy 499	Ampex 499	Ampex 499	Quantegy 499/456
MASTERING Engineer	HIT FACTORY Chris Gehringer	HIT FACTORY Chris Gehringer	GEORGETOWN MASTERS Denny Purcell	POWERS HOUSE OF SOUND Herb Powers Jr.	SONY MUSIC Vlado Meller
CD/CASSETTE MANUFACTURER	BMG	BMG	EMI-LTD	Europadisk	Sony

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Pro audio professionals gathered at Quad Studios in New York for a listening session of multichannel systems as part of the Music Producers Guild of the Americas' (MPGA) 5.1 Multichannel Music Mixing forum. Shown in the back row, from left, are Solid State Logic product manager Sue McDonald, Quad owner Lou Gonzalez, producer/engineer/bandleader Alan Parsons, Solid State Logic U.S. president Rick Plushner, Windham Hill VP of A&R Larry Hamby, and MPGA executive director Chris Stone. In front, from left, are award-winning producer/engineers Elliot Scheiner, Al Schmitt, and Ed Cherney, who is also MPGA president.



TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST / IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ No. 1 ★★	
1	1	4	**ANDREA BOCELLI** PHILIPS 46203 (10.98 EQ/17.98) 4 weeks at No. 1	ARIA — THE OPERA ALBUM
2	2	24	**ANDREA BOCELLI** PHILIPS 533123 (17.98 EQ)	VIAGGIO ITALIANO
3	4	15	**MICHAEL BOLTON** SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
4	3	7	**ANDRE RIEU** PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
5	5	11	**YO-YO MA** SONY CLASSICAL 63203 (31.98 EQ)	BACH: THE CELLO SUITES
6	6	2	**COPLAND/BERNSTEIN** SONY CLASSICAL 60593 (10.98 EQ/16.98)	HE GOT GAME: THE MUSIC OF AARON COPLAND
7	7	25	**YO-YO MA** SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
8	8	68	**ANDRE RIEU** PHILIPS 526786 (10.98 EQ/16.98)	THE VIENNA I LOVE
9	10	84	**MA/MEYER/O'CONNOR** SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
10	12	12	**RENEE FLEMING** LONDON 458858 (16.98 EQ)	THE BEAUTIFUL VOICE
11	13	2	**PHILIP GLASS** NONESUCH 79476 (16.97)	GLASS: SYMPHONY NO. 2
12	8	31	**LUCIANO PAVAROTTI** LONDON 4588000 (21.98 EQ/34.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
13	11	16	**DON CAMPBELL** CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
14	NEW▶		**ANNE-SOPHIE MUTTER** DG 453507 (17.98 EQ)	PENDERECKI: VIOLIN CONCERTO NO. 2
15	15	10	**ANDRE RIEU** KOCH CLASSICS 4096 (10.98/14.98)	STRAUSS GALA

TOP CLASSICAL CROSSOVER™

			★★ No. 1 ★★	
1	1	32	**SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA** NEMO STUDIO/ANGEL 56511 (9.98/16.98) CS 19 weeks at No. 1	TIME TO SAY GOODBYE
2	2	2	**VARIOUS ARTISTS** VARESE SARABANDE 59262 (16.98)	TITANIC: THE ULTIMATE COLLECTION
9	8	12	**BOSTON POPS ORCHESTRA (LOCKHART)** RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
9	8	28	**LONDON PHILHARMONIC (SCHOLES)** POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
9	5	27	**ARIA** ASTOR PLACE 14009 (16.98)	ARIA
6	NEW▶		**MARK O'CONNOR** SONY CLASSICAL 62862 (10.98 EQ/16.98)	MIDNIGHT ON THE WATER
7	NEW▶		**ANDREW WEIL** UPAYA 1224 (20.98/24.98)	SOUND BODY, SOUND MIND
9	8	16	**SOUNDTRACK** NONESUCH 79460 (17.98)	KUNDUN (PHILIP GLASS)
9	7	5	**CINCINNATI POPS (KUNZEL)** TELARC 80468 (10.98/15.98)	PLAY BALL!
10	10	40	**JOHN WILLIAMS/ITZHAK PERLMAN** SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
11	8	16	**JAMES GALWAY** RCA VICTOR 63110 (10.98/16.98)	GREATEST HITS-VOLUME 3
12	9	35	**OTTMAR LIEBERT** SONY CLASSICAL 63105 (16.98 EQ)	LEANING INTO THE NIGHT
13	11	75	**SOUNDTRACK** PHILIPS 454710 (10.98 EQ/17.98)	SHINE
14	13	26	**JOHN WILLIAMS/YO-YO MA** SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
15	15	2	**CITY OF PRAGUE PHILHARMONIC** SILVA AMERICA 56079 (10.98/16.98)	CINEMA'S CLASSIC ROMANCES

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. CS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between $8.98 and $12.97. CDs with a wholesale price lower than $8.98 appear on Classical Budget. © 1998 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

1 **VARIOUS** MOZART IN THE MORNING PHILIPS
2 **VARIOUS** THE SPIRIT OF THE TITANIC ST.CLAIR
3 **VARIOUS** MOZART FOR YOUR MIND PHILIPS
4 **VARIOUS** THE GREATEST OPERA SHOW ON EARTH LONDON
5 **VARIOUS** MOZART FOR MONDAY MORNINGS PHILIPS
6 **VARIOUS** PACHELBEL CANON RCA VICTOR
7 **VARIOUS** ONLY CLASSICAL CD YOU NEED RCA VICTOR
8 **VARIOUS** TUNE YOUR BRAIN WITH MOZART: FOCUS DG
9 **ANNE-SOPHIE MUTTER** FACE TO FACE WITH BEETHOVEN DG
10 **VARIOUS** MOZART FOR MEDITATION PHILIPS
11 **VARIOUS** MOZART-GREATEST HITS SONY CLASSICAL
12 **VARIOUS** BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
13 **VARIOUS** BEETHOVEN-GREATEST HITS SONY CLASSICAL
14 **VARIOUS** MOZART FOR MOTHERS-TO-BE PHILIPS
15 **HYMAN/LEVINE** SCOTT JOPLIN-GREATEST HITS RCA VICTOR

TOP CLASSICAL BUDGET

1 **VARIOUS** IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
2 **VARIOUS** PIANO CLASSICS-3 CD SET MADACY
3 **VARIOUS** MOZART-GREATEST HITS REFERENCE GOLD
4 **VARIOUS** CLASSICAL RELAXATION: VOL. 2 PLATINUM EDGE
5 **VARIOUS** TEN YEARS OF SUCCESS NAXOS
6 **VARIOUS** PIANO GREATEST HITS INTERSOUND
7 **VARIOUS** PIANO INSTRUMENTALS: VOL. 7 LASERLIGHT
8 **VARIOUS** 20 CLASSICAL FAVORITES MADACY
9 **JOHN BAYLESS** BEATLES'S GREATEST HITS INTERSOUND
10 **VARIOUS** ROMANCE AND ROSES ● INTERSOUND
11 **VARIOUS** BEETHOVEN: GREATEST HITS REFERENCE GOLD
12 **VARIOUS** THE BEST OF MOZART LASERLIGHT
13 **VARIOUS** MEDITATION: VOL. 1 LASERLIGHT
14 **VARIOUS** THE TOP 10 OF CLASSICAL MUSIC LASERLIGHT
15 **VARIOUS** GERSHWIN: AN AMERICAN IN PARIS MADACY

Classical KEEPING SCORE™



by Bradley Bambarger

SWEET HOME, CHICAGO: Last October, **the Chicago Symphony Orchestra** (CSO) unveiled its new three-building, multi-use Symphony Center after three years of work, and the applause for the $110 million worth of renovation, expansion, and acoustical enhancement was well-nigh universal. Since the grand-opening hoopla, the CSO and its many guests have settled into the Symphony Center for an impressive season. And the Chicago public—which has always had a special relationship to its world-class orchestra, enough to make it the nation's best-attended ensemble—has embraced the ambitious facility wholeheartedly.

All the enthusiasm is warranted, as I saw on a recent visit to Chicago. Music director **Daniel Barenboim** was out of town, but principal guest conductor **Pierre Boulez** was in residence, working his magic with two programs spanning the 20th century: One paired **Mahler's** Symphony No. 1 and **Elliott Carter's** new Clarinet Concerto, and another matched orchestral works by **Ravel** and **Roussel** with chamber pieces by **Messiaen** and **György Ligeti**. Superstar violinist **Anne-Sophie Mutter** and her recital partner, **Lambert Orkis**, also stopped in from their world tour, playing the late **Beethoven** sonatas along with **Arvo Pärt's** "Fratres." The sound of the new space was clear and warm, whether the CSO was raising the roof or Mutter and Orkis were in subtle interplay.

The attractions of Chicago's Symphony Center go beyond the radically revamped Orchestra Hall, a landmark built in 1904 and home to such legendary music directors as **Fritz Reiner** and **Sir Georg Solti** (the latter passing away shortly before he was to inaugurate the new hall with his 1,000th CSO concert). With the Symphony Center's sizable artistic support and administrative/education wings, the entire complex is more inviting to the public as well as more accommodating to the artists. There is the intimate Buntrock Hall, where preconcert lectures and chamber performances are held, as well as a permanent broadcast studio for WFMT Chicago and a new control room for recordings made in Orchestra Hall. There are also such aesthetically appealing yet practical features as a skylit rotunda that not only links the Center's various wings but also hosts art exhibitions and casual lunchtime performances. And on the premises is a new restaurant, Rhapsody, that puts other concert-hall eateries to shame.

One of the more forward-minded elements of the new Symphony Center is ECHO, an interactive "music learning space" for children and adults and a key part of the CSO's community outreach and education efforts. In the next year, the Center will also feature a new home for the CSO's archives that will include a listening/reading room, where the public can pore over scores or plug into historic recordings of the CSO as led by Reiner and Solti or Barenboim and Boulez.

Besides the concert performances of the Mahler First, Boulez recorded the work with the CSO in Orchestra Hall, continuing his stimulating survey of the composer's symphonies for Deutsche Grammophon. (He just taped the Fourth with **the Cleveland Orchestra**, and an electric Ninth with Chicago is just out.) Boulez has a great history recording with the CSO: Among the highlights are a tremendous Deutsche Grammophon disc of **Bartók's** "Wooden Prince" and "Cantata Profana" that won four Grammy Awards in 1993. When in town, Boulez also involves himself in the community; last fall, he conducted **the Chicago Civic Orchestra** during Symphony Center's opening celebrations, and he gave a typically thought-provoking talk at the local Arts Club on the topic of the *Zeitgeist* in music. (More on Boulez's U.S. sojourn in the next Keeping Score.)

Currently in London performing Beethoven with **the Berlin Staatskapelle**, Barenboim will be back with the CSO in the fall; the schedule will include a recording session for a **Richard Strauss** album on Barenboim's exclusive outlet, Teldec. The next Barenboim/CSO release will be a **De Falla** disc in November, following up such fine recordings as an album spotlighting **Tchaikovsky's** Symphony No. 4 from late last year, an all-**Schoenberg** set from 1996, and a disc teaming a premiere of Carter's great "Partita" with **Toru Takemitsu's** "Visions" and **Luciano Berio's** "Continuo" from '95. Barenboim performances of **Schubert** and **Bach** also appear on the new two-disc 40th anniversary set from **the Chicago Symphony Chorus**, drawn from the CSO's broadcast archives and issued for sale in its Symphony Store and as a premium during its spring fund raising.

The CSO chief since '91, Barenboim just extended his contract to 2002-2003, and he says Chicago feels like home: "I didn't expect to see Symphony Center fulfill my expectations for acoustic excellence, but since the CSO's first rehearsal in the new space, the sound has been beyond my hopes. Even more remarkable, though, was the commitment from thousands of Chicagoans."

CSO president **Henry Fogel** says Symphony Center is especially impressive when you consider that it went from initial discussions to opening night in just seven years, while **the Philadelphia Orchestra** has been maneuvering for a new home for nearly two decades. "It may sound too chamber of commerce-y, but the fact that we have a new Symphony Center is thanks to the city of Chicago and its corporate community, led by **John Bryan**, CEO of Sara Lee. There are a lot of large companies here, but Chicago is still small enough that they still see it as their civic duty to give back to the city.

"And it's fitting that Chicagoans should be proud of their orchestra," Fogel adds. "Before **Michael Jordan**, the CSO was the first thing that took **Al Capone** off people's minds when you mentioned Chicago in Europe. And we'll be here long after Michael Jordan's gone."

GEFFEN'S PURE SUGAR WORKS ITS STARR POWER

(Continued from page 18)

The first move in transferring Pure Sugar into the pop arena will be in early June, when the set's second single, "Delicious," is serviced to top 40 and rhythm-crossover radio. The festive, disco-soaked jam—which borrows a healthy portion of "Boogie Oogie Oogie" by A Taste Of Honey—will ship to club DJs in mid-May.

All of this activity suits Starr just fine. "I'm loving every second of this," she says. "We've had too much of a conservative time of it in the world recently. We need to have someone who is willing to push against the grain and be ready to take that bullet. That's me."

Starr first connected with Vission and Lorimer in 1995 when they recorded "The Feeling" for the independent Aqua Boogie Records. The track, which appears on this album in remixed form, peaked at No. 2 on the Hot Dance Music/Club Play chart. After rising to the top of the club heap as the remixers of hits by Donna Summer, Crystal Waters, Ace Of Base, and No Mercy, among numerous others, Vission and Lorimer decided it was time to elevate to "the next level."

Enter Starr, a lifelong club kid raised in Hollywood, who's been training to be star since she first started working dancefloors at age 13.

"I wanted to be a full-time professional diva and just be fabulous," she says. "But I quickly realized that I wanted to be somebody instead of something."

To that end, she started studying dance and music at the American National Academy of Performing Arts in Los Angeles. The fruits of her labor can be heard throughout Pure Sugar's debut.

"This is the first step in my expression as an artist," she says. "I've got a million ideas—and I plan to share every one of them."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	NEW ▶		WYNTON MARSALIS — COLUMBIA 68921 (1 week at No. 1)	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
2	1	36	DIANA KRALL — IMPULSE! 233/GRP	LOVE SCENES
3	2	4	JOHN SCOFIELD — VERVE 539979	A GO GO
4	NEW ▶		MILES DAVIS/BILL LASWELL — COLUMBIA 67909	PANTHALASSA: THE MUSIC OF MILES DAVIS 1969-1974
5	3	25	HARRY CONNICK, JR. — COLUMBIA 68787	TO SEE YOU
6	NEW ▶		VARIOUS ARTISTS — RCA VICTOR 63119	THE FABULOUS BIG BAND COLLECTION
7	4	5	ELLA FITZGERALD — POLYGRAM TV 539206/VERVE	PURE ELLA
8	5	86	ROYAL CROWN REVUE — WARNER BROS. 46125	MUGZY'S MOVE
9	6	6	DIANA KRALL — IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
10	7	24	SOUNDTRACK — MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
11	13	10	VARIOUS ARTISTS — VERVE 539976	ULTIMATE JAZZ
12	NEW ▶		JAMES MOODY — 32 RECORDS 32045/RYKODISC	FEELIN' IT TOGETHER
13	12	8	CHARLIE HADEN/KENNY BARRON — VERVE 539961	NIGHT AND THE CITY
14	11	8	CHARLIE HUNTER & PDUND FOR PDUND — BLUE NOTE 23108/CAPITOL	RETURN OF THE CANDYMAN
15	17	62	CHARLIE HADEN & PAT METHENY — VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
16	9	7	VARIOUS ARTISTS — COLUMBIA RIVER 1089	JAZZ HITS
17	21	4	VARIOUS ARTISTS — RCA VICTOR 68987	FABULOUS SWING COLLECTION
18	NEW ▶		BILLIE HOLIDAY — LEGACY 65048/COLUMBIA	THIS IS JAZZ #32: BILLIE HOLIDAY SINGS STANDARDS
19	20	45	THE MANHATTAN TRANSFER — ATLANTIC 83012/AG	SWING
20	8	31	DEE DEE BRIDGEWATER — VERVE 537896	DEAR ELLA
21	22	10	MARC JOHNSON — VERVE 539299	THE SOUND OF SUMMER RUNNING
22	16	29	ROYAL CROWN REVUE — SURFDOG 44003/ULG	CAUGHT IN THE ACT - LIVE!
23	NEW ▶		PRESERVATION HALL JAZZ BAND — SONY CLASSICAL 60327	BECAUSE OF YOU
24	19	46	VARIOUS ARTISTS — GRP 9881	PRICELESS JAZZ SAMPLER
25	RE-ENTRY		ERIC REED — IMPULSE! 244/GRP	PURE IMAGINATION

TOP CONTEMPORARY JAZZ ALBUMS™

			★★★ No. 1 ★★★	
1	1	24	KENNY G▲ — ARISTA 19991 (24 weeks at No. 1)	KENNY G GREATEST HITS
2	2	4	KEIKO MATSUI — COUNTDOWN 17775/ULG	FULL MOON AND THE SHRINE
3	3	49	BONEY JAMES — WARNER BROS. 46548	SWEET THING
4	4	12	PHIL PERRY — PEAK/PRIVATE MUSIC 82163/WINDHAM HILL	ONE HEART ONE LOVE
5	5	13	RANDY CRAWFORD — BLUEMOON/ATLANTIC 92785/AG	EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
6	7	13	DOWN TO THE BONE — NU GROOVE 3004	FROM MANHATTAN TO STATEN
7	13	6	PAMELA WILLIAMS — HEADS UP 3043	EIGHT DAYS OF ECSTACY
8	8	34	JONATHAN BUTLER — N2K ENCODED 10005	DO YOU LOVE ME?
9	6	6	SPYRO GYRA — GRP 9903	ROAD SCHOLARS
10	9	27	CANDY DULFER — N2K ENCODED 10014	FOR THE LOVE OF YOU
11	23	6	KIM WATERS — SHANACHIE 5042	LOVE'S MELODY
12	14	33	THE RIPPINGTONS FEATURING RUSS FREEMAN — PEAK 11271/WINDHAM HILL	BLACK DIAMOND
13	20	5	GREGG KARUKAS — I.E. MUSIC 539887/VERVE	BLUE TOUCH
14	15	30	PAT METHENY GROUP — WARNER BROS. 46791	IMAGINARY DAY
15	12	83	KENNY G▲² — ARISTA 18935	THE MOMENT
16	16	8	MARCUS MILLER — PRA 9908/GRP	LIVE & MORE
17	10	6	ART PORTER — VERVE FORECAST 557060/VERVE	FOR ART'S SAKE
18	18	11	CHUCK LOEB — SHANACHIE 5038	THE MOON, THE STARS AND THE SETTING SUN
19	17	24	RICHARD ELLIOT — BLUE NOTE 38251/CAPITOL	JUMPIN' OFF
20	11	14	GEORGE HOWARD — GRP 9902	MIDNIGHT MOOD
21	24	38	PAUL TAYLOR — COUNTDOWN 17755/ULG	PLEASURE SEEKER
22	22	44	FOURPLAY — WARNER BROS. 46661	THE BEST OF FOURPLAY
23	19	54	GATO BARBIERI — COLUMBIA 67855	QUE PASA
24	RE-ENTRY		JOE SAMPLE — WARNER BROS. 46572	SAMPLE THIS
25	25	61	AL JARREAU — WARNER BROS. 46454	BEST OF AL JARREAU

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VAUGHAN

(Continued from page 12)

During that period, Vaughan served as producer and musical director for "A Tribute To Stevie Ray Vaughan," an all-star musical salute to his late brother, which Epic released as an album and home video in 1996.

For "Out There," Vaughan and his co-producer John Hampton (who engineered both "Strange Pleasure" and "Family Style," Vaughan's 1990 duet album with Stevie Ray) enlisted such players as Dr. John, vibraphonist Larry Bunker, and guitarist Denny Freeman to augment organist Bill Willis and drummer George Rains, the longtime mainstays of Vaughan's working band.

While "Strange Pleasure" was in many respects a response to Stevie Ray's death in 1990, Vaughan says his new songs (published by R Mode Music [BMI], administered by Bug Music) take up more down-to-earth subject matter.

"My first album, I was goin' through a lot of stuff, and it was kind of spiritual, sort of, for me," Vaughan says. "This one, I was just writing about things that people go through. It's not necessarily about me, but just about what it's like to be a human. I tried to say some of the stuff that guys don't want to say. Guys don't want to say that they like their girlfriend, or that she's got 'em screwed up. They don't want to say that. So I was just trying to be honest and play honest."

The record's smoky, after-hours sound was clearly inspired by some stylistic precursors.

Vaughan notes, "For instance, [with the new song] 'Positively Meant To Be'—I was listening to Ivory Joe Hunter, and he was singing 'Since I Met You Baby.' I thought, 'Man, that's a perfect song' . . . My anniversary's coming up, so I said, 'Man, I'll just sit down and try to do that.' And that's what that song is, as corny as it may be. It's a down-on-one-knee song."

According to Epic (U.S.) senior director of marketing Chris Poppe, the first track off "Out There" will be "Like A King," a song penned for Vaughan and produced by Nile Rodgers. "We're going to go to triple-A and rock radio and any blues formats, any formats that play that music. We're going to go simultaneous with the in-store date in June," Poppe says.

Noting that guitar manufacturer Fender has created a signature Jimmie Vaughan Tex-Mex model, Poppe says, "We're using some of them for radio and retail giveaways, and we're servicing some of Jimmie's music to the Fender dealers, so that it sends the right people to the stores to buy his album."

She adds, "We're actually going to give [guitar shops] some CD singles and some full-length CDs. We're still working out the details, but it will be something along the lines of the first person to go in and test the Tex-Mex guitar will get a CD . . . Fender made some stand-ups for Jimmie's guitars, so we're going to try to get ahold of some of them and service them to music retail."

The musician, who is managed by Mark Proct of Mark One in Austin and booked by Monterey International, will kick off a tour May 14 at a benefit for PBS outlet KLRU, producer of the public TV series "Austin City Limits." He will do a live Internet broadcast May 15 from the House of Blues in L.A.

The release of the album will be launched on Vaughan's home turf with an album-release party June 15 at Austin's Lucky Lounge. An in-store is tentatively set for the city's premier record store, Waterloo Records.

Waterloo owner John Kunz says of Vaughan, "His influence has been felt going on about 25 years now, going back to the beginning with the Fabulous Thunderbirds. All the influence he had on Stevie Ray was phenomenal . . . The last record was huge for us—we sold over 2,000—and I expect the new one will be, too. I got an advance, and I think it's great."



The Big Ten. ForeFront Records recently announced plans for the label's 10th-anniversary celebration. ForeFront, an EMI Christian Music Group label, will release "X: The Birthday Album" July 14. The double-disc set will contain new and previously released tracks. Pictured at a press conference announcing the new project, from left, are ForeFront president/CEO Dan Brock, dc Talk member Michael Tait, ForeFront executive VP of A&R Eddie DeGarmo, ForeFront artist Geoff Moore, EMI Christian Music Group president/CEO Bill Hearn, and ForeFront senior VP Greg Ham.

Billboard. MAY 16, 1998

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE / IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ No. 1 ★★	
1	2	25	PAINT THE SKY WITH STARS — THE BEST OF ENYA▲ — REPRISE 46835/WARNER BROS. (9 weeks at No. 1)	ENYA
2	1	26	TRIBUTE▲ — VIRGIN 44981	YANNI
3	3	6	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS — WINDHAM HILL 11266	GEORGE WINSTON
4	4	14	GRAND PASSION — GTSP 539804	JOHN TESH
5	5	10	INSTRUMENTAL MOODS — VIRGIN 45397	VARIOUS ARTISTS
6	6	36	DEVOTION: THE BEST OF YANNI — PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
7	7	66	PICTURE THIS ● — WINDHAM HILL 11211	JIM BRICKMAN
8	8	5	KARMA — NETTWERK 30113	DELERIUM
9	9	14	SOUNDS OF WOOD & STEEL — WINDHAM HILL 11290	VARIOUS ARTISTS
10	12	53	PORT OF MYSTERY — WINDHAM HILL 11241	YANNI
11	10	55	IN THE MIRROR ● — PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
12	11	12	THE CELTIC BOOK OF DAYS — WINDHAM HILL 11246	DAVID ARKENSTONE
13	13	4	NARADA GUITAR — NARADA 45636	VARIOUS ARTISTS
14	16	55	WHITE STONES — PHILIPS 534605	SECRET GARDEN
15	14	10	SOUND OF WIND DRIVEN RAIN — WINDHAM HILL 11250	WILL ACKERMAN
16	15	61	AVALON — GTSP 537112	JOHN TESH
17	17	38	NIGHT8IRD — BMG SPECIAL PRODUCTS 44579	YANNI
18	20	24	CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION — WINDHAM HILL 11304	VARIOUS ARTISTS
19	19	36	ONCE IN A BLUE UNIVERSE — HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
20	21	34	APURIMAC III-NATURE SPIRIT PRIDE — HIGHER OCTAVE 44639/VIRGIN	CUSCO
21	18	31	THE GIFT ● — WINDHAM HILL 11242	JIM BRICKMAN
22	24	54	GYPSY PASSION NEW FLAMENCO — NARADA 63931	VARIOUS ARTISTS
23	22	29	SONGS WITHOUT WORDS - A WINDHAM HILL COLLECTION — WINDHAM HILL 11212	VARIOUS ARTISTS
24	RE-ENTRY		DAUGHTERS OF THE CELTIC MOON — WINDHAM HILL 11293	LISA LYNNE
25	23	2	A SALUTE TO THE MUSIC OF YANNI — BRENTWOOD 60401	ANDY STREET

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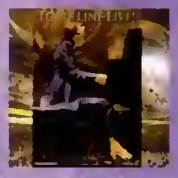
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Open House
TLP-14



Music from the Heart
WME-50



Lorie Line Live!
TLP-12



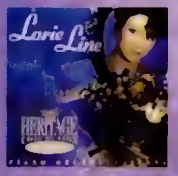
Heart and Soul
TLP-09



Threads of Love
TLP-04



Beyond A Dream
TLP-05



The Heritage Collection
TLP-08

Q Also Makes Mark In Publishing

BY IRV LICHTMAN

NEW YORK—Forty years ago, Quincy Jones says, he got some good advice about music publishing and quickly followed up on it.

Today, the composer/arranger/producer and owner of multimedia companies has a solid, 1,300-song catalog that houses his own compositions as well as those of a wide swath of contemporary writers.



JONES

Back in the '50s, however, the concept of a composer/producer opening a music publishing firm was rare indeed.

"I credit two people with the idea to get into publishing," Jones says. "One was Charlie Hansen, the publisher for whom I did stock jazz arrangements. The other was Dr. Billy Taylor [the jazz pianist/educator]. He said, 'Quincy, you're doing it all wrong. You're writing for [Count Basie] and everything. All the guys are taking your publishing. You've got to open your own company.' "

If there is one other decision Jones made in publishing that has stood him in good stead, it was the decision in 1994 to appoint Judith Bright to run the company for him on a day-to-day basis, he says. In financial terms, Quincy Jones Music Publishing, which is administered by Warner/Chappell Music, has doubled its bottom line since then. The company does not break out its financial results.Of Bright, Jones says, "She's an ace. And I've got aces in every department."

Says Bright, "I started with Quincy Jones Productions in 1992 as an assistant for the then president of the company." She had previously worked in TV and film production.

"In 1994, the president left, and Quincy asked me to get his publishing company up and running again," Bright says. "He literally pointed to a bunch of tapes that had been sitting in a corner, and that's how it started."



BRIGHT

Bright continues, "We want to do much more packaging with our artists. We'll use Quincy's television and film company [Quincy Jones Entertainment] as well as his record label [Qwest Records] as vehicles to drive the artists into any and all areas of the entertainment industries that are appropriate to their talents and creativity."

Bright would like to see A&R executives "make the shift back to picking songs that are good for an artist and then find an appropriate producer to add the flavor that they are after. I think we'd get much better material on albums rather than just a few standout songs. Today it seems that the producer, who is often the writer as well, is given a couple of tracks on a record before a song is even heard."

Other company staffers are creative director Jay Brown and creative coordinator Teri Lynn, along with support staffers Joy Crump, Kimanl Callendar, and Mllon Martin.

One longstanding creative member on the company's roster is Tom Bahler, a composer, arranger, and producer who has worked on many TV and film projects. He also is the writer of "She's Out Of My Life," which was recorded by Michael Jackson on his "Off The Wall" album.

Quincy Jones Music Publishing has had recent covers by Jackson, Tevin Campbell, George Benson, Ivan Lins, Donna Summer, Patti Austin, the Manhattan Transfer, James Ingram, Barry White, and Ray Charles, and there are current chart turns by K-Ci & JoJo, SWV, Uncle Sam, and Mase, as well as "The Players Club" soundtrack and samples by Mase, Jodeci, Uncle Sam, and Tupac Shakur.

Quincy Jones Music Publishing writer/producer Rory Bennett is riding high with "All My Life," K-Ci & JoJo's No. 1 hit, and has had songs placed with R&B acts Jermaine Dupri, Silk, the Braxtons, and Ce Ce Peniston.

The company has also produced a hip-hop sampler CD for record labels, titled "Phatman," that sports an original cartoon character of the same name. It will be followed by another sampler for advertisers and agencies, "Cleo The AdMan."

Jones' most recent venture was an album and accompanying songbook, "Q's Jook Joint," while Brazilian songwriter/recording artist Dori Caymmi recently completed scoring for the feature film "BellaDonna." Also, Juanita Wynn, a gospel artist, is writing with gospel group Take 6

(Continued on page 82)

NO.1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100

TOO CLOSE • K. Gist, Darren Lighty, R.L. Hugger, R. Brown, R.A. Ford, D. Miller, J.B. Moore, K. Walker • Naughty/ASCAP, Do What I Gotta/ASCAP, Uh, Oh/ASCAP, Copyright Control/ASCAP, Neutral Gray/ASCAP, Pure Love/ASCAP, WB/ASCAP

HOT COUNTRY SINGLES & TRACKS

THIS KISS • Robin Lerner, Annie Roboff, Beth Nelsen Chapman • Puckalesia/BMI, Nomad-Noman/BMI, Warner-Tamarlane/BMI, Almo/ASCAP, Anwa/ASCAP, BNC/ASCAP

HOT R&B SINGLES

TOO CLOSE • K. Gist, Darren Lighty, R.L. Hugger, R. Brown, R.A. Ford, D. Miller, J.B. Moore, K. Walker • Naughty/ASCAP, Do What I Gotta/ASCAP, Uh, Oh/ASCAP, Copyright Control/ASCAP, Neutral Gray/ASCAP, Pure Love/ASCAP, WB/ASCAP

HOT RAP SINGLES

TURN IT UP [REMIX]/FIRE IT UP • T. Smith, Glen Larson, Stu Phillips • T'Ziah'a, BMI/Music Corp. Of America, BMI

HOT LATIN TRACKS

SUAVEMENTE • Elvis Crespo • Sony/ATV/BMI

Brown Ties His Yellow Ribbon Around A String Of Songwriting Successes

Words & Music

by Irv Lichtman

MERRY MELODIES: For more than three decades, **L. Russell Brown** has been co-writing some of rock'n'roll's most deliciously tuneful hits. He would readily agree, however, that it's his 1973 collaboration with the late **Irwin Levine**—"Tie A Yellow Ribbon Round The Ole Oak Tree"—that heads the list in recognition value. After its big chart turn that year by **Dawn Featuring Tony Orlando**, the song later became a national rallying cry for Americans taken hostage in Iran in the early 1980s. To date, a reported 2,000 versions of the song have been recorded.

Brown, by his own count, has had 23 major chart hits. Diversity is his hallmark; he notes that his successes include "pop, R&B, country, Latin, and even rap."

After living in Nashville for several years, Brown has returned to the Northeast and is writing a new round of songs.

One song he says he's excited about has a poignant background. He and **Pat McLaughlin** co-wrote "Whispering Wind," a song that he says was commissioned by the late **Owen Bradley**, one of the producer greats on the Nashville scene.

"Owen gave me an idea of the kind of song he wanted for **Mandy Barnett**, which was in the style of **Gogi Grant's** 'The Wayward Wind,' " Brown says. Although Bradley died before the album was completed, Sire Records plans to release the finished album in the fall. According to Brown, this track, one of two he worked on for the album, is likely to be the first single.

Brown and Levine, who died in January 1997, had a remarkable string of successes with Orlando and his various lineups of Dawn—among them "Knock Three Times," "Say, Has Anybody Seen My Sweet Gypsy Rose," and "Who's In The Strawberry Patch With Sally." Before that, Brown was making chart news with recordings by **Mitch Ryder & the Detroit Wheels, the Four Seasons, Frankie Valli,** and **Bill Deal & the Rhondels**, among others.

His last big hit was "In Atlanta" by country's **Tracy Byrd**. Speaking of country success, in 1971—the year Dawn hit No. 1 on the Hot 100 Singles chart with "Knock Three Times"—that song was a No. 3 country hit for **Billy "Crash" Craddock**.

His publishing interests for songs written from 1973 on are represented by his own company, Larball (BMI), with administration by peermusic. Other copyrights are associated with EMI Music and Windswept Pacific. His writing teammates have also included **Bob Crewe** and **Sandy Linzer**.

BUGGING IN: Bug Music has entered into a worldwide administration publishing agreement with Green Linnet Records' publishing units, Green Linnet Music and Red Linnet Music, which control more than 300 titles of Celtic music.

The 20-year-old label, under the creative direction of owner **Wendy Newton**, has an extensive roster of Celtic artists, including **Altan** and **Touchstone** (from the U.S.), **Seamus McGuire** and **Deanta** (from Ireland), **Jerry Holland** and **Orealis** (from Canada), and **Tannahill Weavers** and **Fairport Convention** (from the U.K.).

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. **Celine Dion,** "Let's Talk About Love."
2. "Quest For Camelot," vocal selections.
3. **Hanson,** "Middle Of Nowhere."
4. **Van Halen,** "Van Halen 3," guitar tab.
5. **Green Day,** "Nimrod," guitar tab.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"DRIVIN' MY LIFE AWAY"
Written by Eddie Rabbitt, Even Stevens, David Malloy
Published by Screen Gems-EMI Music Inc. (ASCAP)

Country music is well-known for numerous tunes that pay homage to the nation's truck drivers. A perennial favorite in that category is "Drivin' My Life Away." First made popular by Eddie Rabbitt, the song hit No. 1 on Billboard's Hot Country Singles chart on June 21, 1980, and was featured in the film "Roadie," starring Meat Loaf. The song is currently being revived by Decca recording artist ***Rhett Akins****. Oddly enough, the song is once again being used in a film featuring Meat Loaf. "Drivin' My Life Away" is the first single released from the Decca soundtrack to the film "Black Dog," starring Patrick Swayze and Randy Travis. Kevin Hooks, director of the Universal film, liked Akins' voice and asked him to record the song. He was so pleased with Akins' version that he offered to direct Akins' video.*



"Of course I was excited about doing it for a movie, but I wasn't excited about cutting the song at the time," Rhett Akins says of his initial reaction to covering "Drivin' My Life Away." "Not because I don't like the song, hut because it was such a classic. It's Eddie's song.

"I was apprehensive. I guess anybody would be about doing a cover, especially one that was not only a country hit but a rock hit and pop hit. I remember singing it when I was 10 or 11 years old. So I was apprehensive at first about doing it.

"I said, 'I want to do it, hut I'll only do it if I can do it the way I want to do it. I don't want to be under pressure to cut it for radio. I just want to cut it for the movie.'

Kevin Hooks flew to Nashville to be in the studio with me, because I knew nothing about the movie, nothing about how he wanted it to sound. I didn't want to cut a song, especially a big song like this, and [bave] it not work for the movie.

"So Kevin flew to Nashville for one day and told me what the movie was about. He told me what kind of scenes it was going to be played over. From the description, the movie was going to be high energy, lots of action and explosions, a lot of stunts. So I started getting a vibe for the movie.

"I think it's a pretty rockin' track, real edgy. We wanted the song to fit the mood of the movie. The record company and movie company loved the song and said, 'We've got to put this thing out.' "

Elvis Crespo Has His Own Shakin' Goin' On

Latin Notas



by John Lannert

ELVIS LIVES: Every once in a while, someone claims to have seen **Elvis Presley** pop up somewhere in the U.S. and beyond. Well, there certainly was an Elvis sighting April 5 at Billboard's ninth annual International Latin Music Conference in Miami. Only this Elvis was not from Memphis, but from Puerto Rico. And his surname was not Presley, but Crespo.

But the effect of both Elvises was the same. As **Elvis Crespo** demonstrated during his sizzling showcase set April 5 at the confab, he—like Presley—is a charismatic performer who perked up the ears of the always-tough industry crowd.

Now the handsome, hirsute former lead vocalist of Sony Discos merengue act **Grupo Manía** finds himself at the top of Hot Latin Tracks with the chugging, irresistible shaker "Suavamente."

The gruff-voiced singer, also signed to Sony, is the first merengue artist to crest Hot Latin Tracks since Karen/PolyGram Latino's **Juan Luis Guerra 440** turned the trick more than five years ago with "El Costo De La Vida." Predictably, "Suavamente" tops the tropical/salsa chart for the second week in a row.

"Suavamente" is the title track of Crespo's fast-selling solo debut. The hit-laden album moves 5-3 with a bullet on The Billboard Latin 50, which is unpublished this issue. Sales were up 60% this week to 5,000 units.

One thing is certain. As his career continues to take flight, you can expect there will be more Elvis (Crespo) sightings in the future.

ALEJANDRO HITS 35: **Alejandro Fernández** sets a record for chart longevity on Hot Latin Tracks this issue as his runaway smash "Si Tú Supieras" (Sony Discos) notches its 35th week on the chart. "Si Tú Supieras" breaks the 34-week mark set last year by **Juan Gabriel's** "Te Sigo Amando" (Ariola/BMG). Both hits were soap-opera theme songs.

Sharing Fernández's hot streak is **Emilio Estefan Jr.** and **Kike Santander**. Estefan produced Fernández's No. 1 album "Me Estoy Enamorando" with Santander. In addition, Santander penned all three of Fernández's chart-topping hits: "Si Tú Supieras," "En El Jardín" (with **Gloria Estefan**), and "No Sé Olvidar."

LÍMITE, EL PUMA TOP ACAPULCO: PolyGram Latino's **Grupo Límite** and Sony Discos' **José Luis Rodríguez** are among the big names headlining Festival Acapulco '98, slated to be held May 17-24 in Acapulco, Mexico. Other standout performers include Sony's **Mercurio, Onda Vaselina, Tiranos Del Norte,** and **Myriam Hernández**; BMG's **Alejandra Guzmán**; and Fonovisa's **José Guadalupe Esparza**.

Televisa will air the event, which will be hosted by **Jorge Ortiz de Pinedo**, host of nighttime variety show "Al Ritmo De La Noche." Ortiz de Pinedo replaces longtime MC **Raúl Velasco**, who has stepped down due to illness.

CHAVAS DE ACAPULCO: And while we are on the subject of Acapulco, EMI Latin's always innovative mariachi ensemble **Sol De México** and **the Beach Boys** have put out "Acapulco Girls," a fine mariachi-laced pop cover of the Beach Boys' classic "California Girls."

Sol De México's gifted director, **José Hernández**, turns in a spry performance as lead vocalist on the title track of the just-released disc.

STATESIDE BRIEFS: "Dance With Me," a romantic dance/musical film starring pop diva **Vanessa Williams** and Sony star **Chayanne**, is due July 31. Directed and produced by **Randa Haines**, the movie is being released by Columbia Pictures and Mandalay Entertainment.

WEA Latina's pioneer rockers **David Summers & Hombres G** launched a 25-city Latin American tour May 2 at Estadio Benito Juárez in Ciudad Juárez, Mexico. Among the nine U.S. venues included on the trek are the House of Blues clubs in Los Angeles and New Orleans.

PolyGram Latino's upstart pop balladeer **Chris Durán** is slated to appear Saturday (16) on Univision's variety show "Sábado Gigante." His appearance caps off a monthlong stateside promo trek in support of his eponymous label bow.

ARJONA THE ROMANTIC: Having pondered a variety of sociopolitical topics on his last album, "Si El Norte Fuera El Sur," Mexican-based troubadour **Ricardo Arjona** is feeling in a more amorous mood with his upcoming album, "Sin Daños A Terceros," due to drop May 26. Moreover, Sony Discos' talented story weaver is sporting a new look to go with the love-driven muse: His shoulder-length locks have been shorn, and he is now sporting a sculpted physique. Ah, *amor*.

CHART NOTES, RADIO: Sony reasserted itself on Hot Latin Tracks this issue as the aforementioned **Elvis Crespo** hit, "Suavamente," landed at the apex of the chart. Sony controls six of the top 10 slots this issue. Also, Sony owns the No. 1 slot on the pop chart for the seventh straight week with **Alejandro Fernández's** "No Sé Olvidar."

The 13 million audience impressions secured by "Suavamente" represents only a 4% increase. But seven of the top 10 titles were in a free fall this issue, which helped "Suavamente" ease into the No. 1 slot.

Los Temerarios' hit "Por Que Te Conocí" (Fonovisa) enjoys the longest streak running on the radio charts, as the ballad smash chalks up its ninth successive week on the regional Mexican chart.

New to Hot Latin Tracks this issue is Italian singing star **Nek**, whose WEA Latina single "Laura No Está" already has been a hit in several Latin American countries and Spain. Nek is one of five new artists to hit Hot Latin Tracks this year. The others are chart-topping tropical acts Crespo and WEA Latina's **Servanda Y Florentino**; WEA Latina salsa diva **Lisette Meléndez**, another showcase performer at this year's International Latin Music Conference; EMI Latin merengue group **Nexo**; and 550 Music/Epic's **Celine Dion**.

CHART NOTES, RETAIL: After two weeks of decreasing sales, **Selena's** No. 1 disc "Anthology" (EMI Latin) rebounds this issue with an 11% jump in sales to 9,000 units. "Anthology," which remains atop the regional Mexican chart for the fourth straight week, also leaps 150-133 with a bullet on The Billboard 200. Selena's greatest-hits disc "Exitos Y Recuerdos" (EMI Latin) also moves 35-24 with a bullet this issue.

Ricky Martin's album "Vuelve" (Sony Discos), currently No. 2 on The Billboard Latin 50, is the only other Spanish-language disc to appear on The Billboard 200 this issue, sliding 183-191 in its 10th week on that chart. "Vuelve" stays at No. 1 on the pop chart for the 11th week running.

Two artists made prominent chart debuts this issue on The Billboard Latin 50: merengue star **Manny Manuel** and Puerto Rico rock group **Fiel A La Vega**. Manuel's latest al-

(Continued on next page)



Cinco De Hollywood. On April 6, during Billboard's ninth annual International Latin Music Conference, Hollywood Records announced tha signing of Cinco Souls. Tha band, foundad by Chris Péraz, husband of tha late Selena, is slated to go into the studio in August with producer Julian Raymond. Shown, from left, are band members John Garza and Rudy Martínez; Buena Vista Music Group chairman Bob Caliavo; band members Pérez, Joe Ojeda, and Jesse Esquivel; and Raymond.



People En Español's NY Debut. People En Español recantly hosted a reception at Patria restaurant in New York to celebrate the launch of the magazine. The party, which attracted several Latino recording stars, also sarvad as a benefit for Arriba La Vida, an AIDS foundation estabiished by talk-show host Cristina Saralegui. Pictured, from ieft, ara Sony Discos racording artist Gilbarto Santa Rosa, People En Español director Lisa Quiroz, and Tito Rodríguez Jr.

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CUBADISCO '98

(Continued from page 8)

than three decades by the U.S. trade embargo.

"The pioneering phase of bringing Cuban music to the world is over," says Ned Sublette of the New York independent Qbadisc, a trailblazer in the current Cuban music boom who since 1992 has been reissuing recordings made in Cuba on Qbadisc with his partner, Ben Socolov.

Since 1988, an amendment to the embargo has allowed American companies to distribute Cuban productions, although they cannot directly contract or commission artists. Multinationals may sign Cubans to a non-American subsidiary or form distribution agreements with labels based in Cuba.

Carol Wright, VP of marketing for Universal Music Latin America, called her company's distribution deal with Magic Music, a Spanish-owned label with offices in Havana, "a No. 1 priority in the world." Current projects include La Charanga Habanera, a frenetic dance band with hip-hop attitude that will embark on a European tour in late spring, and the release of the first dozen titles in the "La Isla De La Musica" series, featuring recordings of diverse music from all over the island.

While U.S. labels must still circumvent restrictions to work in Cuba, European companies, particularly Spaniards, have made firm commitments to the production of Cuban music. Eurotropical, a Cuban music imprint of the Canary Islands-based company Manzana, showcased its artists on the opening night of Cubadisco at the Karl Marx Theater. Spanish flamenco rock group Ketama was a special guest at the concert, which featured acts ranging from Klimax, a popular young dance band, to traditional big-band *son* by La Charanga Rubalcaba. The show was taped for broadcast on Spanish TV. The same night, celebrated jazz pianist Chucho Valdes—signed to Blue Note Canada—gave a concert at Havana's National Theater with the latest incarnation of his seminal Cuban jazz group, Irakere.

Five-year-old Caribe Productions, a Panamanian company headed by a Spaniard and based in Havana, has the strongest roster of popular Cuban dance bands, including Los Van Van, NG La Banda, and Manolin, "El Medico de la Salsa." In an agreement made last year, Caribe is distributed by EMI Spain and by Metro Blue in the U.S. Metro Blue's London-based director of international A&R, Gerald Seligman, was in Havana, along with representatives from EMI Spain and New York-based Blue Note, to experience the Cuban music scene firsthand and discuss marketing strategies with Caribe executives.

Ire Productions, another Panamanian company whose product is licensed in the U.S. by the Ahi-Nama label, had a popular booth where videos of its latest releases were showed continuously on a monitor. Ahi-Nama president Jimmy Maslon says that the videos have been effective in exposing the company's artists to a wide audience. He adds that during the fair the label made several distribution agreements with companies based in Latin America and Europe.

Teddy Bautista, executive president of SGAE, Spain's society of authors and editors, which has an office in Havana and represents about 500 Cuban musicians and composers, gave a talk on music and the Internet. Bautista, who has taken an active role in efforts to strengthen the Cuban music industry, urged the Cuban government to help create the infrastructure necessary for the industry to prosper and to maintain international interest in Cuban music.

"We have to continue to develop our skills in learning how to do business," acknowledges Benemelis, who cites as the vital issues marketing and distribution, copyright and royalties, and updating technology.

During Cubadisco, Estudios Abdala, a state-of-the-art recording facility, was unveiled. Several years in the making, the studio was the brainchild of singer Silvio Rodriguez and was built under the auspices of state corporation CIMEX.

Cuban labels Egrem, Artex, and Bis Music released numerous titles during the fair. Cuban Music Institute president Alicia Perea stressed that an important element of Cubadisco was the production of 500,000 cassettes for the national market, which were sold at stands at the Pabexpo convention center and the Pabellon Cuba in Havana's Vedado neighborhood, the two main venues for the fair, at a cost of 15 pesos (less than $1). The vast majority of the Cuban public do not have CD players and cannot afford CDs, which sell in Havana shops for $15, more than the average Cuban worker's monthly salary.

Cubadisco wrapped up April 22, with the Premios Cubadisco Awards at the Karl Marx. Pianist Jose Maria Vitrier took the Gran Premio Cubadisco Award for his "Misa Cubana" (Cuban Mass).

NOTAS

(Continued from preceding page)

bum, "Es Mi Tiempo" (Merengazo/RMM), comes in strong at No. 4 with 5,000 pieces sold. His disc also dislodges "Buena Vista Social Club" (World Circuit/Nonesuch/AG) from the top of the tropical/salsa chart after a nine-week run at No. 1. "Como Duele," the leadoff single from Manuel's disc, inches up 22-20 with a bullet on Hot Latin Tracks.

Also bowing impressively on The Billboard Latin 50 this issue is Fiel A La Vega's "A Quien Pueda Interesar" (CDT), which sold 1,500 units. This smart pop/rock outfit, who played a crowd-pleasing set April 5 at the International Latin Music Conference, finally is no longer an industry secret, as it enters at No. 18 on the chart. As stated here before, this group is following a rock path blazed by WEA Latina superstar act **Maná** that will yield robust sales and help boost the *rock en español* movement.

BY THE NUMBERS: Overall retail activity picked up, as sales grew from 86,000 units last week to 95,000 pieces this week. Sales for the comparable week in 1997 were 89,000.

On the genre charts, sales of pop product this week were 32,500 units, up from 31,000 pieces last week. Sales of pop product during the comparable week last year were 30,000.

Powered by sales of **Elvis Crespo's** "Suavamente" and **Manny Manuel's** "Es Mi Tiempo," sales in the tropical/salsa sector vaulted to 28,000 units this week from 22,000 pieces last week. Sales of tropical albums during the comparable week in 1997 were 16,000 units.

Sales of regional Mexican titles dipped to 28,000 units this week from 28,500 last week. During the comparable '97 week, the top 15 regional Mexican titles moved 35,500 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City.

LATIN TRACKS A-Z

	TITLE (Publisher – Licensing Org.) Sheet Music Dist.
6	**A PESAR DE TODOS** (Sony Discos, ASCAP)
23	**ALGO DE MI** (SGAE)
9	**AMIGA MIA** (Copyright Control)
36	**ASI ES EL AMOR** (Casa Editora Yaidelica, ASCAP)
3	**ASI FUE** (BMG Songs, ASCAP)
20	**COMO DUELE** (Caribbean Waves, ASCAP/Viorli, ASCAP)
33	**COMO ME HACES FALTA** (Crisma, SESAC)
38	**COMO UR RINO CELOSO** (Samalea Songs, ASCAP)
29	**DE QUERERTE ASI IDE T'AVOIR AIMEE)** (Chappell & Co., ASCAP)
18	**DEJA QUE TE QUIERA** (Edmusa, ASCAP/Vander, ASCAP)
15	**EL ULTIMO ROMANTICO** (A.T. Music, BMI)
22	**ERES MI DROGA** (Copyright Control)
30	**RACEMOS BONITA PAREJA** (Mas Flamingo, BMI)
11	**RUELE A PELIGRO** (Manza Music, SACM)
4	**LA COPA DE LA VIDA** (Traco Cornelius, BMI/DESMOPHOBIA, ASCAP/Musicacalaca, SGAE)
31	**LAURA NO ESTA** (Don't Worry, SIAE)
17	**LLORAN LAS ROSAS** (Rubet, ASCAP)
35	**LO QUIERO OLVIDAR** (B&C, ASCAP)
27	**ME HACES FALTA TU** (Edmonsa, ASCAP)
26	**MY HEART WILL GO OR** (Famous, ASCAP/Blue Sky Rider Songs, BMI)
40	**RADIE SE MUERE** (J&N, ASCAP)
13	**NO ME CONOCES** (Unmusica, ASCAP/Sony Music, ASCAP)
24	**NO ME DIGAN NADA** (Copyright Control)
2	**RO SE OLVIDAR** (FIPP, BMI)
34	**OLVIDA ESA MUJER** (Fonomusic, SESAC)
16	**POR MUJERES COMO TU** (Vander ASCAP)
6	**POR QUE TE COROCI** (Editora Anna Musical, SESAC)
32	**QUE CHULADA DE MUJER** (SACEM)
37	**QUIERO VOLAR CONTIGO** (TN Ediciones, BMI)
25	**RAYITO DE LUNA** (Larry Spier, ASCAP)
18	**SENTIMIENTOS** (Copyright Control)
21	**SI TE VAS** (Songs Of PolyGram Int'l, BMI)
7	**SI TU SUPIERAS** (FIPP, BMI)
14	**SI TU SUPIERAS** (FIPP, BMI)
1	**SUAVEMENTE** (Sony/ATV, BMI)
5	**UNA FAN ENAMORADA** (EMI April, ASCAP)
28	**VOY A PINTAR MI RAYA** (De Luna, BMI)
10	**VUELVE** (Sony Discos, ASCAP)
12	**Y TU COMO ESTAS (E TU COME STAI1** (Copyright Control)
36	**YA APRENDARAS** (Crisma, SESAC)

Billboard® MAY 16, 1998

Hot Latin Tracks™



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / IMPRINT/PROMOTION LABEL	TITLE / PRODUCER (SONGWRITER)
				★★★ No. 1 ★★★	
1	2	6	4	**ELVIS CRESPO** SONY DISCOS/SONY Debuts at No. 1	◆ SUAVEMENTE R.CORA,E.CRESPO,L.A.CRUZ,(E. CRESPO)
2	3	1	13	**ALEJANDRO FERNANDEZ** SONY DISCOS/SONY	◆ NO SE OLVIDAR E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
3	4	4	17	**JUAN GABRIEL** ARIOLA/BMG	ASI FUE J.GABRIEL (J.GABRIEL)
4	5	2	8	**RICKY MARTIN** SONY DISCOS/SONY R.ROSA,D.CHILD,K.C.PORTER (D.CHILD,R.ROSA,L.GOMEZ-ESCOLAR)	◆ LA COPA DE LA VIOA
5	1	3	11	**SERVANDO Y FLORENTINO** WEA LATINA	◆ UNA FAN ENAMORAOA S.GEORGE (R.MONTANER)
6	7	7	28	**ANA GABRIEL** SONY DISCOS/SONY	◆ A PESAR DE TODOS A.GABRIEL (A.GABRIEL)
7	6	5	35	**ALEJANDRO FERNANDEZ** SONY DISCOS/SONY	◆ SI TU SUPIERAS E.ESTEFAN JR.,K.SANTANDER (K.SANTANDER)
8	8	9	12	**LOS TEMERARIOS** FONOVISA	POR QUE TE CONOCI A.ANGEL ALBA (A.ANGEL ALBA)
9	24	39	3	**ALEJANDRO SANZ** WEA LATINA	◆ AMIGA MIA E.RUFFINENGO,M.A.ARENAS (A.SANZ)
10	9	8	14	**RICKY MARTIN** SONY DISCOS/SONY	◆ VUELVE R.ROSA,K.C.PORTER (F.DE VITA)
				★★★ Greatest Gainer ★★★	
11	29	—	2	**MYRIAM HERNANDEZ** SONY DISCOS/SONY	HUELE A PELIGRO H.GARCIA (A.MANZANERO)
12	13	20	4	**YURI** POLYGRAM LATINO	Y TU COMO ESTAS A.ZEPEDA (C.BAGLIONI)
13	23	—	2	**MARC ANTHONY** RMM	NO ME CONOCES C.PENA (F.ARIAS)
14	10	10	10	**TONY VEGA** RMM	SI TU SUPIERAS H.RAMIREZ,I.INFANTE (K.SANTANDER)
15	12	12	4	**ALVARO TORRES** EMI LATIN	EL ULTIMO ROMANTICO A.TORRES (A.TORRES)
16	20	24	5	**PEPE AGUILAR** MUSART/BALBOA	POR MUJERES COMO TU P.AGUILAR (FATO)
17	11	13	6	**CRISTIAN** ARIOLA/BMG	LLORAN LAS ROSAS R.PEREZ (A.MATHEUS)
18	15	15	16	**GRUPO LIMITE** POLYGRAM LATINO	SENTIMIENTOS J.CARRILLO (A.VILLAREAL)
19	17	18	8	**JOSE GUADALUPE ESPARZA** FONOVISA	DEJA QUE TE QUIERA J.GUADALUPE ESPARZA (J.GUADALUPE ESPARZA)
20	22	—	2	**MANNY MANUEL** MERENGAZO/RMM	COMO DUELE W.DRULLARD (R.VAZQUEZ)
21	28	19	15	**MARC ANTHONY** RMM	SI TE VAS A.PENA,M.ANTHONY (P.FERNANDEZ)
22	21	21	9	**INTOCABLE** EMI LATIN	ERES MI DROGA J.L.AYALA (M.MENDOZA)
23	RE-ENTRY		4	**LISETTE MELENDEZ** SIR GEORGE/WEA LATINA	◆ ALGO DE MI S.GEORGE (C.BLANES)
24	RE-ENTRY		2	**NEXO** EMI LATIN	NO ME OIGAN NAOA L.MENDEZ (R.VASQUEZ)
25	33	25	6	**JOSE LUIS RODRIGUEZ FEAT. LOS PANCHOS** SONY DISCOS/SONY	RAYITO DE LUNA H.MASELLI,J.NAVARRO (J.NAVARRO)
26	14	11	17	**CELINE DION** 550 MUSIC/EPIC/SONY	◆ MY HEART WILL GO ON W.AFANASIEFF,J.HORNER (J.HORNER,W.JENNINGS)
27	25	17	8	**LOS ANGELES AZULES** DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MORENO (J.MEJIA AVANTE)
28	37	29	24	**BANDA ARKANGEL R-15** LUNA/FONOVISA	VOY A PINTAR MI RAYA A.DE LUNA (J.NAVARRO)
29	RE-ENTRY		4	**LUIS MIGUEL** WEA LATINA	DE QUERERTE ASI L.MIGUEL (C.AZNAVOUR)
30	27	14	15	**LOS TUCANES DE TIJUANA** EMI LATIN	HACEMOS BONITA PAREJA G.VELA,M.QUINTANILLA,SR.
31	NEW ▶		1	**NEK** WEA LATINA	◆ LAURA NO ESTA R.D'ANGELI (NEK,R.DIAZ,N.DIAZ,M.VARINI,A.DE SANTIS)
32	NEW ▶		1	**EZEQUIEL PENA** FONOVISA	QUE CHULADA DE MUJER E.PENA (M.ALCARAZ,P.MARTINEZ,J.GUIZAR)
33	RE-ENTRY		2	**ANA BARBARA** FONOVISA	COMO ME HACES FALTA M.A.SOLIS (M.A.SOLIS)
34	40	35	5	**FUERA DE LIGA** FONOVISA	OLVIDA ESA MUJER R.NAZARIO (L.RODRIGUEZ)
35	31	32	3	**GISSELLE** RCA/BMG	LO QUIERO OLVIDAR B.CEPEDA (B.CEPEDA,B.CRUZ)
36	34	—	2	**OLGA TANON** WEA LATINA	ASI ES EL AMOR O.TANON (Y.MONTROREZEAU)
37	NEW ▶		1	**LOS TIGRES DEL NORTE** FONOVISA	QUIERO VOLAR CONTIGO LOS TIGRES DEL NORTE (J.ARMENTA)
38	NEW ▶		1	**TITO NIEVES** RMM	◆ COMO UN NINO CELOSO R.GONZALEZ (R.MONCLOVA)
39	36	34	3	**MARCO ANTONIO SOLIS** FONOVISA	YA APRENDARAS M.A.SOLIS (M.A.SOLIS)
40	RE-ENTRY		18	**LA MAKINA** MCA/UMLE	NADIE SE MUERE O.SANTANA,J.GAMARRA

POP

18 STATIONS

1 **ALEJANORO FERNANOEZ** SONY DISCOS/SONY NO SE.
2 **MYRIAM HERNANDEZ** SONY DISCOS/SONY HUELE A
3 **RICKY MARTIN** SONY DISCOS/SONY VUELVE
4 **YURI** POLYGRAM LATIND Y TU COMO ESTAS
5 **CRISTIAN** ARIOLA BMG LO MEJOR DE MI
6 **ALVARO TORRES** EMI LATIN EL ULTIMO ROMANTICO
7 **CRISTIAN** ARIOLA BMG LLORAN LAS ROSAS
8 **RICKY MARTIN** SONY DISCOS/SONY LA COPA DE LA
9 **ELVIS CRESPO** SONY DISCOS/SONY SUAVEMENTE
10 **ALEJANDRO SANZ** WEA LATINA AMIGA MIA
11 **ALEJANORO FERNANOEZ** SONY DISCOS/SONY SI TU
12 **ANA GABRIEL** SONY DISCOS/SONY A PESAR DE
13 **JOSE LUIS RODRIGUEZ FEAT LOS PANCHOS** SONY DISCOS/SONY RAYITO
14 **CELINE DION** 550 MUSIC/EPIC/SONY MY HEART
15 **JUAN GABRIEL** ARIOLA/BMG ASI FUE

TROPICAL/SALSA

15 STATIONS

1 **ELVIS CRESPO** SONY DISCOS/SONY SUAVEMENTE
2 **SERVANDO Y FLORENTIND** WEA LATINA UNA FAN
3 **MARC ANTHONY** RMM NO ME CONOCES
4 **TONY VEGA** RMM SI TU SUPIERAS
5 **RICKY MARTIN** SONY DIS COS/SONY LA COPA DE LA
6 **MARC ANTHONY** RMM SI TE VAS
7 **MANNY MANUEL** MERENGA ZU/RMM COMO DUELE
8 **LISETTE MELENDEZ** SIR GEORGE/WEA LATINA ALGO
9 **YURI** POLYGRAM LATINO Y TU COMO ESTAS
10 **NEXO** EMI LATIN NO ME DIGAN NADA
11 **ALEJANDRO SANZ** WEA LATINA AMIGA MIA
12 **FUERA DE LIGA** FONOVISA OLVIDA ESA MUJER
13 **GISSELLE** RCA/BMG LO QUIERO OLVIDAR
14 **OLGA TANON** WEA LATINA ASI ES EL AMOR
15 **LA MAKINA** J&N/SONY NADIE SE MUERE

REGIONAL MEXICAN

69 STATIONS

1 **LOS TEMERARIOS** FONOVISA POR QUE TE CONOCI
2 **GRUPO LIMITE** POLYGRAM LATINO SENTIMIENTOS
3 **JOSE GUADALUPE ESPARZA** FONOVISA DEJA
4 **INTOCABLE** EMI LATIN ERES MI DROGA
5 **LOS ANGELES AZULES** DISA/EMI LATIN ME HACES
6 **JUAN GABRIEL** ARIOLA/BMG ASI FUE
7 **BANDA ARKANGEL R-15** LUNA/FONOVISA VOY A
8 **LOS TUCANES DE TIJUANA** EMI LATIN HACEMOS
9 **EZEQUIEL PENA** FONOVISA QUE CHULADA DE MUJER
10 **LOS TIGRES OEL NORTE** FONOVISA QUIERO VOLAR
11 **PEPE AGUILAR** MUSART BALBOA POR MUJERES COMO
12 **MARCO ANTONIO SOLIS** FONOVISA YA APRENDERAS
13 **LOS PALOMINOS** SONY DISCOS/SONY TE SEGUIRE
14 **LA MAFIA** SONY DISCOS/SONY QUE HARIA SIN TI
15 **OINASTIA NORTENA** PLATINO/FONOVISA ACABO DE

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainers indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.

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Billboard

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Spanish, Dutch Shed Light On Sales Gains

This story was prepared by Jeff Clark-Meads in London, Howell Llewellyn in Madrid, and Robbert Tilli in Amsterdam.

Last year may not have been a stellar year for world record sales, but two lights shined bright at just the place in the firmament where the international record industry wanted to see them.

According to the International Federation of the Phonographic Industry (IFPI), labels are aiming for new growth in a slow global market by trying to sell more records to more people in established territories (Billboard, May 2). On the surface, remarkable results last year from two of the world's oldest record-buying nations—Spain and the Netherlands—may indicate that exceptional growth rates in mature markets are still possible.

IFPI says the Spanish market grew by 14% in unit sales last year, while the Netherlands was up by 12%. Total album shipments in Spain were 57.1 million and singles shipments were 1.9 million, with a retail value calculated by IFPI at 87.8 billion pesetas ($599.9 million). That value is a 19% increase in local currency terms and makes Spain the world's 10th-largest record market. In the Netherlands, 47.3 million albums and 8.9 million singles were shipped, for a value of 1.17 billion guilders ($600.1 million). The value total was up 5% in local currency terms. The increases in these markets contrast with what IFPI says is 2% growth last year in both units and value for the global market.

However, people in each of these countries give quite different reasons for the Spanish and Dutch gains.

The growth in Spain's music industry will come as no big surprise to insiders. In addition to a general upturn in the country's economy, 1997 saw the birth of two major music award ceremonies and a resulting sound carrier sales boom.

The Premios de la Música, which deals only with music from Spain, was organized by authors' and editors' society SGAE in April, while in November, IFPI-recognized labels' body AFYVE staged the Premios Amigo ceremony, noted for embracing Latin American product separately.

One example tells much of the story. Within six weeks after the Premios Amigo, sales in Spain of local singer Alejandro Sanz's fourth album, "Más," had catapulted to a record 1 million units in 12 weeks. He had walked off with several Amigo trophies and performed live before a TV audience.

But award ceremonies aside, 1997 saw the emergence of several new domestic sales successes on a level not witnessed since Spain's pop/rock "glory" decade of the '80s, during which singer Mónica Naranjo (700,000 units), Latino pop group Jarabe de Palo (450,000), and indie act Dover (350,000) scored notable successes.

Most of the 1 million-plus sales of singer/songwriter Rosana's debut album, "Lunas Rotas," came in 1997. Other big sellers in Spain last year included Backstreet Boys (650,000), Mexico's Luis Miguel (350,000), and Italy's Andrea Bocelli (250,000).

In February, AFYVE announced a record year for '97, with total unit sales increasing by 15% to 60.3 million, and the value up 21% to 89.6 billion pesetas ($589 million). In addition, SGAE executive president Teddy Bautista spoke of "Spain's bonanza year of musical explosion" when, also in February, he revealed that worldwide mechanical royalties for product registered with SGAE rose a massive 67% last year to 1.4 billion pesetas ($9.5 million), compared with 863 million pesetas in 1996.

AFYVE director Carlos Grande says he is delighted with the figures, which he says confirm the optimism felt in the industry. "There are three main factors behind this," he says. "An economic recovery in general terms, an increase in the development of domestic repertoire, and the fact that the Premios Amigo were held in November, a crucial month for end-of-year and Christmas sales." (Christmas in Spain is celebrated Jan. 6.)

Grande points out that "more than in most countries, Spain is a place where the culture and leisure industries are vital to the economy, and vice versa. When there is recession, we really notice it in the record business, and when there is a bonanza in the air, sales rocket."



SANZ

The AFYVE figures showed that the share of domestic repertoire sold in 1997 rose by 5.3 percentage points to 41.7% from 36.4% in 1996 and 31.9% in 1995. Grande stresses that when home-grown artists are selling well, consumers tend to buy more foreign artists' product, too.

In the Netherlands, the 12% growth as defined by IFPI is mainly due to two factors: the current exceptional 29% market share of national product and the different measuring employed by IFPI as opposed to local labels' body NVPI. Comments NVPI managing director Paul Solleveld, "Local superstars such as Marco Borsato, Anouk, and De Kast appear to generate genuine album sales. Our industry is now developing best sellers, too."

However, Solleveld warns against

(Continued on page 52)

Swedish DJs, IFPI Agree On CD-R Copying

BY KAI R. LOFTHUS

STOCKHOLM—Club disc jockeys in Sweden are to be given permission to copy vinyl configurations onto recordable CDs (CD-R) as long as the original recordings or the copies are not distributed further.

The Swedish affiliate of the International Federation of the Phonographic Industry (IFPI), plus a number of disc jockeys and record company representatives, discussed the issue April 28, following a six-month-long dispute between IFPI and DJs.

The dispute was resolved during a seminar at Scandinavia's annual Big Bang dance convention, a three-day event attended by more than 3,000 dance and mainstream industry personnel aboard Silja Line's Symphony cruise ship as it sailed between Stockholm and Helsinki April 27-29.

The IFPI issued a letter to the DJs on Oct. 27, 1997, informing them that the practice is in conflict with the existing copyright law, a move that stirred most members of club society.

According to the IFPI, DJs discovered CD-R a few years ago as a means of replacing large stacks of vinyl records and thus avoiding carrying heavy bags of records to each gig. The organization's main concern is that the records, which usually are promotional copies, are exempt from copyright payments.

The letter, signed by IFPI Sweden legal adviser Magnus

(Continued on page 52)

Sony Japan Reports Rise In Sales, Income

BY STEVE McCLURE

TOKYO—Japan's biggest label, Sony Music Entertainment (Japan) (SMEJ), has reported net sales of 114.9 billion yen ($870.4 million) for the year ending March 31, 1998, up 11.4% from the previous year. Net income rose 15.7% to 7.9 billion yen ($59.7 million).

Those figures contrast with the disappointing results SMEJ reported for the year ending March 31, 1997, in which net sales fell 10% to 103.1 billion yen ($832.6 million) and net income dropped 40.6% to 6.82 billion yen ($55.1 million). SMEJ has a total market share of just under 18%.

The label says that despite the harsh conditions prevailing in the Japanese music industry, it was able to achieve solid results by introducing various reform measures, mainly in its core music operations, that enabled it to boost its market share.

"SMEJ restructured operations, centered on production and promotion, and redefined the decision-making process by encouraging individual employees responsible for managing these operations to adopt new ways of thinking," the company says in its annual report to shareholders.

"In addition, SMEJ strengthened its ties with leading artists, introduced an employee incentive system based on contributions to the creation of hit products, and advanced the reorganization of its marketing structure through the launch of sales-on-consignment operations and other means," the report continued.

Sales of Japanese repertoire were up 3% to 56.8 billion yen ($430.7 million), thanks to strong sales by such acts as L'Arc-En-Ciel, Puffy, Judy & Mary, Chara, Makoto Kawamoto, Tube, Tamio Okuda, and Dreams Come True, whose greatest-hits set sold more than 2.4 million units.

Foreign repertoire acts such as Mariah Carey, Celine Dion, Oasis, Aerosmith, and Diana King, along with the "Titanic" soundtrack, helped boost net sales 2.1% to 22.9 billion yen ($173.2 million).

For the half-year ending Sept. 30, 1998, SMEJ estimates net sales of 51.3 billion yen ($388.6 million) and net income of 2.7 billion yen ($20.5 million).

Exec Defends Labels Over Price Disparity

LONDON—A senior European record executive has spoken publicly for the first time about the European Commission's planned investigation into the wide disparity in CD prices across the European Union.

To date, executives have been tight-lipped about the commission's investigation, though they have privately expressed their dismay at the prospect and their incredulity that the record industry should be held to account over the issue (Billboard, April 18).

Those views have now been stated in a public arena for the first time. Paul Russell, president of Sony Music Entertainment Europe, turned his attention to the matter while announcing the International Federation of the Phonographic Industry's (IFPI) 1997 world sales figures April 30 (Billboard, May 9).

He said of the price disparity of CDs across the European Union, "It's nothing to do with us [the record companies]. It's all to do with exchange rate fluctuations and different levels of [value-added tax]."

The commission has now decided the investigation will be handled by its DG15 internal market department. The move will be welcomed by labels that had been concerned that the matter could be handled by the DG4 competition department. Government inquiries into CD prices in three EU member states have left labels wary of inquires by competition authorities, even though in two of the those countries—the U.K. and the Netherlands—the industry was given a clean bill of health.

A spokesman for the IFPI's European affairs office in Brussels says his organization remains relaxed about the issue.

DG15 will investigate the price disparities of a number of goods across the EU—including CDs—and will present a report to a meeting of finance ministers in Cologne, Germany, in the summer of 1999.

JEFF CLARK-MEADS

Soledad Takes Argentina By Storm

BY MARCELO FERNÁNDEZ BITAR

While Argentina is best-known musically for its tango-rooted sounds, there is now a strong possibility that the country's folkloric strains will be gaining broader international notice, thanks to a 17-year-old singer named Soledad.

Barely 5 feet tall, this charming, down-to-earth singer with girl-next-door good looks and a booming mezzo has taken the Argentine record industry by storm in the past two years.

According to Sony Music Argentina, her two albums for the label, "Poncho Al Viento" (Poncho In The Wind) and "La Sole"—titled after her nickname—have surpassed 1 million units in sales, collectively. "Poncho Al Viento," her 1996 disc, has aold 540,000 unita; 1997's "La Sole" has sold 360,000.

A true crossover artist in a country dominated by pop, rock, and Euro-dance acts, Soledad has become a household name who not only has introduced folk classics like "Alma, Corazón, Y Vida" (Soul, Heart, And Life) and "Que Nadie Sepa Mi Sufrir" (That No One Knows My Suffering) to a new generation but has resurrected folk genres like *chacarera* and *valseclto* to heights of popularity not seen in 30 years.

Soledad's mild demeanor offstage is a stunning contrast to her volcanic personality as a performer. As she lays into thunderous onstage takea of hits auch as "A Don Ata" (To Don Ata) or "Amor De Mis Amores" (Love Of My Loves), Soledad stalks around her supporting musicians and stomps her feet—sometimes in tandem with her sister Natalia, who supplies backing vocals.

Soledad's patented show-stopping moment occurs when she grabs a wool poncho and whirls it over her head while the audience does likewise with sweaters, jackets, or T-shirts. The frenzied vibe of her shows smacks of a rock concert, yet she is followed with deep dedication by parents, children, and teenagers, who are treated to her singular interpretation of folkloric favorites.

Ordinary citizens from Argentina are not the only ones to have caught Soledad in action. On April 17 in Santiago, Chile, during the Summit of the Americas, heads of state from North and South America took in a rousing show by Soledad. Predictably, Soledad's talents as a live performer and her overwhelming success in Argentina have not gone unnoticed by Sony Music Latin America.

Luana Pagani, the company's VP of international marketing, says Sony affiliates in Latin America and Spain are slated to drop "La Sole," a compilation of tracks from Soledad's first two discs, throughout the third week of May. The album's leadoff single will be "A Don Ata." A video will be shot for the Argentinian hit.

"What is impressive about Soledad is her strength as a performer," say Pagani. "She is only 17 years old, and yet ahe is so natural."

Though Soledad already has performed well-received shows in Chile and Uruguay, Pagani notes that a concert tour of Latin America will not take place immediately. Instead, Soledad will begin preparing for an eventual tour with promotional stops in May and June in the U.S., Mexico, Colombia, and Spain.



SOLEDAD

Besides her own CD release, Soledad also has contributed a track to "Allez! Ola! Olé!," Sony's just-released World Cup disc that is slated to drop the middle of this month in Argentina (Billboard, April 25).

Soledad, who was born in Arequito, first attracted attention in 1995 during an important folklore festival that takes place each year in the small town of Cosquín. Sony Argentina VP Hugo Piombi recalls hearing about her performance, and the label immediately inked her to a deal.

Piombi saya that the biggest buyer of "Poncho Al Viento" during the first few montha after its release in 1996 was Soledad's father, "who sold hundreds of cassettes and CDs at Soledad's concerts—a formula that proved successful a year earlier with an indie cassette."

This year, Soledad performed twice at the festival in Cosquín, the first time any artist had played two timea at the event.

Soledad employs a simple method for choosing material for new albums. "If the audience gives a positive response [to the songs], they will be slated for recording," she says.

As Sony's campaign to ahip her compilation CD to Latin America takes root, Soledad already is contemplating her next album, which will be produced by Emilio Estefan Jr. That disc, says Pagani, is tentatively due in February 1999.

"My third album is aimed at the Latin American market," says Soledad, "but that does not mean I will do pop or rock songs. My idea is not to abandon folkloric rhythms, because that would be a deception to my fans. The rhythms surely will be more Latin American-oriented, but 1 would like to include an Argentine touch to them."

Assistance in preparing this story was provided by John Lannert.

U.K. Blues Advocates Launch Label

This story was prepared by Terry Heath, features editor of Music & Media.

LONDON—A surge of blues power is set to hit the U.K., as three of the genre's leading advocates team up to launch a new label, Blueside, dedicated to releasing "the very best newly recorded blues and soul music around today."



FISHER

Blueside ia headed by Bob Fisher, managing director of the Westside subsidiary of Music Collection International (MCI). He is joined by the doyen of British blues producers, Mike Vernon, whose Blue Horizon label recorded such legendary acts as Peter Green's Fleetwood Mac, Chicken Shack, John Mayall, Eric Clapton, and Savoy Brown in the mid-'60s and brought U.S. greats auch as Otis Rush, B.B. King, and Hubert Sumlin to a British audience.

The third member of the Blueside triumvirate, agent Alan Robinson of management company A.R.M., has a track record of handling a roster of domestic and international blues artists in Europe.

Fisher's ambition for the label is "to create a catalog which will put Blueside up with labels such as Alligator and Bullseye Blues." It is, he says, a commercial project, but with "a different level of commerciality [from mainstream labels]. We are fairly low-budget, but with the benefits of a big group behind us.

"The difference with Blueside," said Fisher, "is that everyone involved is a genuine blues fan. We can do things thoroughly. We know the market, and we'll have the advantage of being able to coordinate better on developing promotion strategies, because the producer, the agent, and the record company are already in bed together."

The debut Blueaide release, Midnight Doctor, is a compilation of soul/blues artist Willie Clayton's recordings made for Jackson, Miss.-based Ace Records. MCI acquired the Ace catalog in 1997.

Signed directly to Blueside, with forthcoming albums scheduled for release, are Otis Grand, Eugene "Hideaway" Bridges, and veteran Big Lucky Carter.

"Otis Grand is in Boston now recording a new album for us," said Fisher, adding that it will be a "guitar summit" featuring Grand, Anson Funderburgh, and former Albert Collins band member Debbie Davis. Distribution will be handled by MCI'a own diatributor, Diac, via Total Home Entertainment.

newsline...

THE PERFORMING RIGHT SOCIETY, the U.K.-based authors' body, collected a record 201 million pounds ($334 million) last year, 5% more than in 1996. The organization distributed 172 million pounds ($285.5 million) to members, up 6%. Its sister body, the Mechanical Copyright Protection Society, also reports a record year, during which it boosted revenues by 35% to 191 million pounds ($317 million) and reduced the average commission charged from 7.5% to 6%. Since Jan. 1, the two organizations have operated under the joint banner of the Music Alliance, a move that has "already begun to improve efficiency and cost control," according to chief executive John Hutchinson.

MARK SOLOMONS

BULGARIA'S INTERIOR MINISTER Bogomil Bonev met International Federation of the Phonographic Industry (IFPI) director general Nic Garnett and head of enforcement Iain Grant April 27 to discuss the country's fight against music piracy. Garnett says he is "cautiously optimistic" after the meeting, at which the IFPI agreed to provide technical support and specialist training to Bulgaria's recently created organized crime task force, the NSCOC. In February, the country introduced new licensing laws for CD manufacturers, which the IFPI is keen to see fully implemented.

MARK SOLOMONS

POLYGRAM has acquired additional equity in its Russian subsidiary from local joint-venture partner Boris Zosimov, taking its stake from 51% to 90%. The company has also named Giedrius Klimkevieius managing director of PolyGram Russia and promoted U.S.-born David Junk from controller to VP of finance and administration. Klimkevieius joins from Bomba, PolyGram's licensee in Lithuania and also the major's distributor in Russia. Zosimov, who retains a 10% stake in PolyGram Russia, recently became chairman/GM of MTV's new Russian service.

CAPITAL RADIO, the U.K. entertainment group, has agreed to buy a controlling stake in the London alternative station Xfm for 15.9 million pounds ($25.8 million). The deal is subject to approval by two regulatory bodies: the Radio Authority and the Office of Fair Trading. Chris Parry, managing director of both Xfm and the Cure's label, Fiction Recorda, will retain the remaining atake. Xfm launched last September as an outlet for new indie music but has turned in poor audience figures.

MIKE McGEEVER

FORMER X JAPAN LEAO GUITARIST Hide, 33, died the morning of May 2 in an apparent suicide. Hide, whose real name waa Hideto Matsumoto, was found hanging in his Tokyo condominium and was rushed to a nearby hospital but died shortly after hia arrival, according to police. Hide, like the other members of X Japan, had maintained an active solo career in the past few years, recently scoring a hit single, "Rocket Dive," with his band Spread Beaver on the Universal Victor label. X Japan, the best-known of Japan'a *visual-kei* glam-rock bands, formally broke up after holding a farewell concert Dec. 31, 1997, at Tokyo Dome.



HIDE

STEVE McCLURE

U.K. REISSUE LABEL Music Collection International (MCI) has struck an exclusive open-ended third-party licensing deal with Los Angeles-based independent clearance agency Celebrity Licensing Inc. The deal covers a mixture of U.K. and European rights to more than 3,000 recordings from the 1950s to the 1970s, including hits by Paul Anka, Del Shannon, Mary Wilson, David Soul, Silver Convention, K.C. & the Sunshine Band, and others. In a related move, MCI has appointed Paul Hatcher head of licensing, reporting to head of acquisitions Nick Cotton, effective immediately. Hatcher joins from Universal Music U.K., where he held a similar post.

MARK SOLOMONS

UNIVERSE '98, billed as the U.K.'s first all-night outdoor dance festival, has been postponed. It was to have taken place May 23-24 at Knebworth Park, north of London, but it's rumored to have run into licensing problems. Among the acts billed to appear were Beck (in his only U.K. date), Tricky, Black Grape, Spiritualized, and Roni Size. Universe '98, run by the promotions company of the same name and Birmingham-based MCP Concerts, is the successor to the long-running Tribal Gathering event, which was axed following a recent legal dispute between co-organizers Universe and the Mean Fiddler Organization.

MENNO VISSER

HITS OF THE WORLD

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JAPAN (Oempa Publications Inc.) 05/11/96

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	**YUUWAKU** GLAY PLATINUM
2	NEW	**SOUL LOVE** GLAY PLATINUM
3	NEW	**NEART/YOU** MASAHARU FUKUYAMA BMG JAPAN
4	1	**JET COASTER ROMANCE** KINKI KIDS JOHNNY'S ENTERTAINMENT
5	2	**TIMING** BLACK BISCUITS BMG JAPAN
6	3	**LUNA SEA** STORM UNIVERSAL VICTOR
7	NEW	**LOVE IS ALIVE** SHAZNA BMG JAPAN
8	6	**NAGAI AIDA** KIRORO VICTOR
9	8	**SAMAYDERU AOI DANGAN** B'Z ROOMS RECORDS
10	5	**SENKOH—HIKARI—NO VEIL** MAX AVEX TRAX
11	9	**DIVE TO BLUE** L'ARC-EN-CIEL KI/OON/SONY
12	NEW	**GET DOWN** YAEN AVEX TRAX
13	4	**PURENESS** SNAZNA BMG JAPAN
14	13	**WING** RINA CHINEN SONY
15	7	**GOKIGEN DORI** SOPHIA TOY'S FACTORY
16	10	**MARIA** KUROYUME TOSHIBA-EMI
17	12	**JYUNJYOH** TUBE SONY
18	14	**SAKURA** MAKOTO KAWAMOTO SONY
19	20	**TSUTSUMIKUMO YDNI** MISIA BMG JAPAN
20	NEW	**ITSUKA NARETA HINI** TATSURO YAMASHITA WARNER MUSIC JAPAN
		ALBUMS
1	NEW	**SPEED** RISE TOY'S FACTORY
2	1	**EVERY LITTLE THING** TIME TO OESTINATION AVEX TRAX
3	NEW	**MAYO OKAMOTO** HELLO TOKUMA JAPAN
4	2	**U A** AMETORA VICTOR
5	NEW	**TOMOYASU NOTEI** SUPERSONIC GENERATION TOSHIBA-EMI
6	NEW	**LENNY KRAVITZ** 5 TOSHIBA EMI
7	3	**PUFFY** JET CD EPIC/SONY
8	6	**SOUNDTRACK** TITANIC SONY CLASSICAL
9	4	**GLOBE** LOVE AGAIN AVEX TRAX
10	5	**BONNIE PINK** EVIL AND FLOWERS PONY CANYON
11	7	**SPITZ** FAKE FAR POLYDOR
12	NEW	**SOUNDTRACK** MDRE BMG JAPAN
13	NEW	**VARIOUS ARTISTS** SUKURA TAISEN & KAYOU ZEN-SYUU MARVEROUS ENTERTAINMENT
14	9	**DEEN** DEEN SINGLES + 1 B-GRAM
15	8	**MAGOKORO BROTHERS** I WILL SURVIVE KI/OON SONY
16	13	**CELINE DION** LET'S TALK ABOUT LOVE EPIC/SONY
17	11	**BOOWY** THIS BOOWY TOSHIBA-EMI
18	14	**L'ARC-EN-CIEL** HEART RI/OON/SONY
19	16	**GLAY** REVIEW—THE BEST OF GLAY PLATINUM
20	NEW	**TAKASHI UTSUNDMIYA** FRAGILE EPIC/SONY

GERMANY (Media Control) 05/05/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**EIN SCHWEIN NAMENS MAENNER** OIE AERZTE MOTOR MUSIC
2	2	**OUT OF THE DARK** FALCO EMI
3	3	**MY HEART WILL GO ON** CELINE DION COLUMBIA
4	7	**STAND BY ME** 4 THE CAUSE RCA
5	4	**YOU'RE MY HEART, YOU'RE MY SOUL** MODERN TALKING ARIOLA
6	6	**REMEMBER THE TIME** NANA MOTOR MUSIC
7	5	**SUPER SONIC** MUSIC INSTRUCTOR EASTWEST
8	8	**ALANE WES** EPIC
9	11	**HIGH** THE LIGHTHOUSE FAMILY POLYDOR
10	12	**WNEN THE RAIN BEGINS TO FALL** PAPPA BEAR UNIVERSAL
11	9	**FROZEN** MADONNA MAVERICK/WEA
12	13	**COSE DELLA VITA/CAN'T STOP THINKING ABOUT YDU** EROS RAMAZZOTTI & TINA TURNER ARIOLA
13	10	**WANNABE YOUR LOVER** YOUNG DEENAY WEA
14	15	**TABULA RASA** MELLOWBAG & FREUNOESKREIS DOWNBEAT/WEA
15	16	**TRULY MADLY DEEPLY** SAVAGE GAROEN COLUMBIA
16	NEW	**WITHOUT YOU** SQEEZER EMI
17	14	**THE FINAL** PHIL FULONER ARIOLA
18	18	**SOLO** THOMAS D. & NINA HAGEN COLUMBIA
19	17	**OPEN YOUR EYES** GUANO APES ARIOLA
20	NEW	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
		ALBUMS
1	1	**HERBERT GROENEMEYER** BLEIBT ALLES ANDERS EMI
2	2	**MODERN TALKING** BACK FOR GOOD ARIOLA
3	4	**FALCO** OUT OF THE DARK (INTO THE LIGHT) EMI
4	5	**SOUNDTRACK** TITANIC SONY CLASSICAL
5	NEW	**D.J. BOBO** MAGIC EAMS
6	3	**MADONNA** RAY OF LIGHT MAVERICK/WEA
7	NEW	**BLIND GUARDIAN** NIGHTFALL IN MIDDLE-EARTH VIRGIN
8	7	**EROS RAMAZZOTTI** ERDS ARIOLA
9	6	**MASSIVE ATTACK** MEZZANINE VIRGIN
10	8	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
11	9	**THE LIGHTHOUSE FAMILY** POSTCARDS FROM HEAVEN POLYDOR
12	10	**ROSENSTOLZ** ALLES GUTE POLYDOR
13	12	**PETER MAFFAY** BEGEGNUNGEN ARIOLA
14	11	**ERIC CLAPTON** PILGRIM DUCK/WEA
15	14	**PUR** MAECHTIG VIEL THEATER INTERCORD
16	16	**SAVAGE GAROEN** SAVAGE GARDEN COLUMBIA
17	RE	**GUILDO HORN & DIE DRTHOPAEDISCHEN STRUEMPFE** DANKE! EMI
18	19	**NEK** LEI, GLI AMICI E TUTTO IL RESTO WEA
19	17	**GUANO APES** PROUD LIKE A GOD ARIOLA
20	15	**AQUA** AQUARIUM UNIVERSAL

U.K. (Chart-Track) 05/04/98

THIS WEEK	LAST WEEK	
		SINGLES
1	NEW	**UNDER THE BRIDGE** ALL SAINTS LONDON
2	NEW	**RAY OF LIGHT** MADONNA MAVERICK/WEA
3	2	**FEEL IT** THE TAMPERER FEATURING MAYA PEPPER
4	1	**ALL THAT I NEED** BOYZONE POLYDOR
5	5	**DANCE THE NIGHT AWAY** THE MAVERICKS MCA
6	6	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
7	16	**LAST THING DN MY MIND** STEPS JIVE
8	4	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS SMILE COMMUNICATIONS
9	NEW	**TEARDROP** MASSIVE ATTACK CICA
10	8	**NDW DO I LIVE** LEANN RIMES CURB/HIT LABEL
11	NEW	**PUSH IT** GARBAGE MUSHROOM
12	7	**MY NEART WILL GO ON** CELINE DION EPIC
13	9	**TURN IT UP (REMIX)/FIRE IT UP** BUSTA RHYMES ELEKTRA
14	11	**ROAD RAGE** CATATONIA BLANCO Y NEGRO
15	3	**SOUND OF DRUMS** KULA SHAKER COLUMBIA
16	NEW	**IF . . .** BLUETONES SUPERIOR QUALITY
17	10	**LA PRIMAVERA** SASH! MULTIPLY
18	NEW	**ALL MY LOVE** QUEEN PEN INTERSCOPE/UNIVERSAL
19	17	**KISS THE RAIN** BILLIE MYERS UNIVERSAL
20	18	**NOT IF YOU WERE THE LAST JUNKIE ON EARTH** DANDY WARNOLS CAPITOL
		ALBUMS
1	1	**MASSIVE ATTACK** MEZZANINE CIRCA/VIRGIN
2	2	**VARIOUS ARTISTS** NOW THAT'S WHAT I CALL MUSIC! 39 EMI/VIRGIN/POLYGRAM
3	8	**CATATONIA** INTERNATIONAL VELVET BLANCO Y NEGRO
4	NEW	**VARIOUS ARTISTS** KISS GARAGE '98 TELSTAR
5	4	**THE VERVE** URBAN HYMNS HUT/VIRGIN
6	5	**ROBBIE WILLIAMS** LIFE THRU A LENS CHRYSALIS
7	10	**JAMES** THE BEST OF FONTANA/MERCURY
8	12	**VARIOUS ARTISTS** CLUB HITS '98 TELSTAR
9	11	**MADONNA** RAY DF LIGHT MAVERICK/WEA
10	13	**THE MAVERICKS** TRAMPOLINE UNIVERSAL
11	9	**CELINE DION** LET'S TALK ABOUT LOVE EPIC
12	NEW	**THE CORRS** TALK ON CORNERS LAVA/ATLANTIC
13	7	**SOUNDTRACK** TITANIC SONY CLASSICAL
14	6	**RADIONEAD** AIRBAG/HOW AM I DRIVING? PAR LOPHONE
15	3	**JIMMY PAGE & RDBERT PLANT** WALKING INTO CLARKSDALE MERCURY
16	14	**VARIOUS ARTISTS** THE BEST . . . ANTHEMS . . . EVER! 2 VIRGIN/EMI
17	17	**TEXAS** WHITE ON BLONDE MERCURY
18	18	**M PEDPLE** FRESCO M PEOPLE
19	15	**VARIDUS ARTISTS** NEW HITS '98 WARNER/GLOBAL/SONY
20	16	**ALL SAINTS** ALL SAINTS LONDON

FRANCE (SNEP/IFOP/Tite-Live) 05/02/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**MY NEART WILL GO DN/THE REASON** CELINE DION COLUMBIA
2	6	**LA COPA DE LA VIDA** RICKY MARTIN TRISTAR
3	4	**EVERYTHING'S GONNA BE ALRIGHT** SWEET BOX RCA
4	2	**FROZEN** MADONNA MAVERICK/WEA
5	3	**TOGETHER AGAIN** JANET JACKSON VIRGIN
6	11	**DIABLO** 666 PANIC RECORDS/POLYGRAM
7	10	**VIVO PER LEI** ANDREA BOCELLI & HELENE SEGARA POLYDOR
8	8	**LA FIESTA** PATRICK SEBASTIEN POLYDOR
9	12	**TORN** NATALIE IMBRUGLIA RCA
10	17	**TON INVITATION** LOUISE ATTAQUE ATMOSPHERIQUE/SONY
11	7	**MON PAPA A MOI EST UN GANGSTER** STOMY BUGSY COLUMBIA
12	NEW	**ANGELS** ROBBIE WILLIAMS EMI
13	20	**NEVER EVER** ALL SAINTS BARCLAY/POLYGRAM
14	14	**DON'T SAY GOODBYE** 2 BE 3 EMI
15	13	**COSE DELLA VITA/CAN'T STOP THINKING ABOUT YDU** EROS RAMAZZOTTI & TINA TURNER DDD/BMG
16	5	**MY OH MY** AQUA UNIVERSAL
17	NEW	**TELLEMENT N' BRICK** FAUDEL MERCURY/POLYGRAM
18	NEW	**FEEL IT** THE TAMPERER FEATURING MAYA SCOR PIO/POLYGRAM
19	NEW	**HUMANA** LARA FABIAN POLYDOR/POLYGRAM
20	18	**ROCK ME** PILLS MERCURY/POLYGRAM
		ALBUMS
1	1	**SUPREME NTM** SUPREME NTM EPIC
2	2	**SOUNDTRACK** TITANIC SONY CLASSICAL
3	4	**LOUISE ATTAQUE** LOUISE ATTAQUE ATMOSPHERIQUE/SONY
4	3	**MASSIVE ATTACK** MEZZANINE DELABEL/VIRGIN
5	10	**LARA FABIAN** PURE POLYDOR
6	6	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
7	NEW	**PUCCINO OXMO** OPERA PUCCINO DELABEL/VIRGIN
8	9	**FLORENT PAGNY** SAVDIR AIMER MERCURY
9	8	**SOUNDTRACK** TAXI SMALL/SONY
10	12	**MADONNA** RAY OF LIGHT MAVERICK/WEA
11	11	**SOUNDTRACK** JACKIE BROWN MAVERICK/WEA
12	5	**JIMMY PAGE & ROBERT PLANT** WALKING INTO CLARKSOALE MERCURY/POLYGRAM
13	13	**I AM** L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
14	7	**ANDRE RIEU** VALSES PHILIPS
15	17	**MANU CHAO** CLANDESTINO VIRGIN
16	18	**ANDREA BOCELLI** ARIA—THE OPERA ALBUM POLYDOR
17	16	**2 BE 3** ALBUM 98 EMI
18	15	**ERA** ERA MERCURY
19	NEW	**EXPRESSION DIREKT** LE BOUT DU MONDE ISLAND
20	19	**JANET JACKSON** THE VELVET ROPE VIRGIN

CANADA (SoundScan) 05/16/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT** ELTON JOHN MERCURY
2	4	**BANG ON** PROPELLERHEADS DREAMWORKS
3	7	**TOO CLOSE** NEXT ARISTA
4	2	**FROZEN** MADONNA WARNER BROS.
5	3	**ALL I HAVE TO GIVE** BACKSTREET BOYS JIVE/ZOMBA
6	5	**I WANT YOU BACK** 'N SYNC RCA
7	8	**GONE TILL NOVEMBER** WYCLEF JEAN COLUMBIA
8	6	**BROKEN BONES** LOVE INC. BMG
9	19	**TURN IT UP (REMIX)/FIRE IT UP** BUSTA RHYMES ELEKTRA/EEG
10	11	**ROMEO AND JULIET** SYLK-E. FYNE RCA
11	10	**DEJA VU (UPTOWN BABY)** LORD TARIQ & PETER GUNZ COLUMBIA
12	NEW	**RAY OF LIGHT** MADONNA WARNER BROS.
13	12	**ANYTIME** BRIAN MCKNIGHT MOTOWN
14	9	**SECOND ROUND K.O.** CANIBUS UNIVERSAL
15	NEW	**MY HEART WILL GO ON** CELINE DION EPIC
16	NEW	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS SMILE
17	NEW	**IF I COULD** JOEE POPULAR
18	RE	**AS LONG AS YOU LOVE ME** BACKSTREET BOYS JIVE/ZOMBA
19	14	**IMAGINATION** TAMIA QWEST/WARNER BROS.
20	15	**ALL MY LIFE** K-CI & JOJO MCA
		ALBUMS
1	1	**VARIOUS ARTISTS** HIT ZONE 4 PTL
2	2	**SOUNDTRACK** TITANIC SONY CLASSICAL
3	3	**SOUNDTRACK** CITY OF ANGELS WARNER
4	NEW	**VARIOUS ARTISTS** LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC NETTWERK
5	NEW	**SLOAN** NAVY BLUES UNI
6	NEW	**DAVE MATTHEWS BAND** BEFORE THESE CROWDEO STREETS RCA
7	7	**SPICE GIRLS** SPICEWORLD VIRGIN
8	5	**VARIOUS ARTISTS** BIG SHINY TUNES 2 WCU/WARNER
9	8	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA
10	6	**CELINE DION** LET'S TALK ABOUT LOVE EPIC
11	NEW	**BIG PUNISHER** CAPITAL PUNISHMENT RCA
12	9	**NATALIE IMBRUGLIA** LEFT OF THE MIDDLE RCA
13	4	**'N SYNC** 'N SYNC RCA
14	13	**SHANIA TWAIN** COME ON OVER MERCURY
15	10	**MADONNA** RAY OF LIGHT WARNER BROS.
16	11	**FAITH HILL** FAITH WARNER BROS.
17	12	**SARAH MCLACHLAN** SURFACING NETTWERK
18	15	**BACKSTREET BOYS** BACKSTREET'S BACK JIVE/ZOMBA
19	16	**ALL SAINTS** ALL SAINTS LONDON/ISLAND
20	14	**AQUA** AQUARIUM UNIVERSAL

NETHERLANDS (Stichting Mega Top 100) 05/09/98

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
2	1	**MY HEART WILL GO ON** CELINE DIDN COLUMBIA
3	3	**CDMING HOME** ROMEO DURECO
4	4	**AFSCNEID** VOLUMIA! BMG
5	10	**I'LL SAY GOODBYE** TOTAL TOUCH BMG
6	7	**FORMULA** DJ VISAGE EMI
7	11	**SAY WNAT YOU WANT** TEXAS FEATURING WU-TANG CLAN MERCURY
8	12	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
9	5	**UP AND DOWN** VENGABOYS ZOMBA/ROUGH TRADE
10	13	**FEEL IT** THE TAMPERER FEATURING MAYA ZOMBA/ROUGH TRADE
11	6	**NO, NO, NO** DESTINY'S CHILD COLUMBIA
12	9	**I WANT YOU TO WANT ME** SOLID HARMONIE ZOMBA/ROUGH TRADE
13	8	**FROZEN** MADONNA MAVERICK/WARNER
14	16	**NET LAND VAN MUN DROMEN** JANTJE SMIT MERCURY
15	14	**STOP** SPICE GIRLS VIRGIN
16	15	**WANNA GET UP** 2 UNLIMITED BYTE
17	NEW	**HIGH** THE LIGHTHOUSE FAMILY POLYDOR
18	17	**TOGETHER AGAIN** JANET JACKSON VIRGIN
19	18	**GONE TILL NOVEMBER** WYCLEF JEAN COLUMBIA
20	20	**SOMEBODY** CLOSE II YOU EPIC
		ALBUMS
1	4	**MADONNA** RAY OF LIGHT MAVERICK/WARNER
2	2	**SOLID HARMONIE** SOLID HARMONIE ZOMBA
3	1	**FRANS BAUER** WAT IK JE ZEGGEN WIL KOCH
4	3	**SOUNDTRACK** TITANIC SONY CLASSICAL
5	11	**EMMA SHAPPLIN** CARMINE MEO EMI MUSIC
8	5	**CELINE DION** LET'S TALK ABDUT LOVE COLUMBIA
7	14	**ANOUK** TOGETHER ALONE DINO MUSIC
8	6	**K'S CNOICE** COCOON CRASH DOUBLE T/SONY
9	NEW	**CLOSE II YOU** CLOSER EPIC
10	16	**CLIFF RICHARD** 40 YEARS OF NITS IN NOLLAND EMI MUSIC
11	8	**DE KAST** NOORDERZON CNR MUSIC
12	NEW	**VOLUMIA!** VOLUMIA! BMG
13	10	**ERYKAH BADU** LIVE UNIVERSAL
14	7	**GOLDEN EARRING** THE COMPLETE NAKED TRUTH SONY MUSIC
15	13	**BUENA VISTA SOCIAL CLUB** BUENA VISTA SOCIAL CLUB MUNICH
16	12	**SPICE GIRLS** SPICEWORLD VIRGIN
17	NEW	**MASSIVE ATTACK** MEZZANINE VIRGIN
18	19	**WIBI SOERJADI** PLAYS CHOPIN PHILIPS
19	15	**ERA** ERA MERCURY
20	9	**WILL SMITH** BIG WILLIE STYLE COLUMBIA

AUSTRALIA (ARIA) 05/10/98

THIS WEEK	LAST WEEK	
		SINGLES
1	2	**YOU'RE STILL THE ONE** SHANIA TWAIN MERCURY/POLYGRAM
2	1	**NEVER EVER** ALL SAINTS LONDON/POLYGRAM
3	4	**5,6,7,8** STEPS JIVE/MUSHROOM/SONY
4	3	**MY NEART WILL GO ON (CLUB MIXES)** CELINE DION EPIC/SONY
5	5	**SECDND SOLUTION/PRISONER OF SOCIETY** THE LIVING END MDS
6	14	**ALL MY LIFE** K-CI & JOJO UNIVERSAL
7	6	**IT'S LIKE THAT** RUN-D M.C. VS. JASON NEVINS MDS
8	8	**YOU MAKE ME WANNA . . .** USHER BMG
9	9	**ALL I NAVE TO GIVE** BACKSTREET BOYS JIVE/MUSHROOM/SONY
10	7	**LOLLIPOP** AQUA UNIVERSAL
11	NEW	**STOP** SPICE GIRLS VIRGIN
12	12	**MARIA** RICKY MARTIN COLUMBIA/SONY
13	10	**CHERISH** PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL
14	18	**THE IMPRESSION THAT I GET** THE MIGHTY MIGHTY BOSSTONES MERCURY/POLYGRAM
15	11	**THE UNFORGIVEN II** METALLICA VERTIGO/POLYGRAM
16	16	**BIG MISTAKE** NATALIE IMBRUGLIA BMG
17	13	**CRY** THE MAVIS'S WHITE/MUSHROOM/SONY
18	15	**GETTIN' JIGGY WIT IT** WILL SMITH COLUMBIA/SONY
19	NEW	**GOTTA BE . . . MOVIN' ON UP** P.M. DAWN FEATURING KY-MANI V2/SONY
20	17	**FROZEN** MADONNA MAVERICK/WEA/WARNER
		ALBUMS
1	4	**SOUNDTRACK** THE WEDDING SINGER WEA/WARNER
2	2	**MATCNBOX 20** YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
3	3	**SOUNDTRACK** TITANIC SONY CLASSICAL
4	1	**MASSIVE ATTACK** MEZZANINE VIRGIN
5	5	**BACKSTREET BOYS** BACKSTREET'S BACK JIVE/MUSHROOM/SONY
6	6	**ALL SAINTS** ALL SAINTS LONDON/POLYGRAM
7	11	**SHANIA TWAIN** COME ON OVER MERCURY/POLYGRAM
8	RE	**MICHAEL CRAWFORD** ON EAGLE'S WINGS EASTWEST/WARNER
9	7	**AQUA** AQUARIUM UNIVERSAL
10	8	**SPICE GIRLS** SPICEWORLD VIRGIN
11	10	**MADONNA** RAY OF LIGHT MAVERICK/WEA/WARNER
12	12	**CELINE DIDN** LET'S TALK ABOUT LOVE EPIC/SONY
13	18	**NATALIE IMBRUGLIA** LEFT OF TNE MIDDLE BMG
14	15	**REBA MCENTIRE** MOMENTS & MEMORIES MCA/UNIVERSAL
15	9	**CORDRAZINE** FROM HERE TO WHEREVER RUBBER/BMG
16	NEW	**JIMMY PAGE & ROBERT PLANT** WALKING INTO CLARKSDALE MERCURY/POLYGRAM
17	NEW	**PAUL KELLY** WORDS & MUSIC MUSHROOM/SONY
18	16	**THE VERVE** URBAN HYMNS HUT/VIRGIN
19	13	**VARIOUS ARTISTS** TO NAL AND BACHARACH WEA/WARNER
20	NEW	**JEBEDIAH** SLIGHTLY ODWAY MUSHROOM/SONY

ITALY (Musica e Dischi/FIMI) 05/04/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**GIMME LOVE** ALEXIA DANCE POOL/SONY
2	5	**LA COPA DE LA VIDA** RICKY MARTIN COLUMBIA
3	2	**MY HEART WILL GO ON** CELINE DION COLUMBIA
4	3	**FROZEN** MADONNA MAVERICK/WARNER BROS./WEA
5	4	**RESTLESS** NEJA NEW MUSIC/LUP
8	9	**HORNY '98** MOUSSE T EDEL/CLUBTOOLS/SELF
7	6	**NO TENGO DINERO** LOS UMBRELLOS VIRGIN
8	12	**LARARARI . . . (CANZONE FELICE)** SANTOS & SABINO EXPANDED/MANTRA
9	7	**FEEL IT** THE TAMPERER FEATURING MAYA TIME
10	NEW	**ACIDA** PROZAC+ EMI
11	10	**MY OH MY** AQUA UNIVERSAL/DO IT YOURSELF
12	8	**GIVE ME LOVE** DJ DADO FEATURING MICHELLE WEEKS TIME
13	13	**NIGH** THE LIGNTHOUSE FAMILY POLYDOR
14	20	**BANDOLERO** PARADISIO DO IT YOURSELF
15	18	**FOUND A CURE** ULTRA NATÉ AIRPLANE/LEVEL ONE
16	NEW	**EL PAM PAM** CECILLIA GAYLE NEW MUSIC/MEET
17	NEW	**NOUSE MUSIC** EODIE ARNADOR SELF
18	17	**L'IMPOSSIBLE VIVERE/IL MERCANTE DI STELLE** RENATO ZERO FONOPOLI/SONY MUSIC
19	NEW	**WHERE YOU ARE** RAHSAAN PATTERSON UNIVERSAL
20	NEW	**LA PRIMAVERA** SASH! FMA/NO COLORS
		ALBUMS
1	NEW	**VASCO ROSSI** CANZONI PER ME EMI
2	1	**PINO DANIELE** YES I KNOW MY WAY CGD/EASTWEST
3	2	**RENATO ZERO** AMORE OOPO AMORE FONOPOLI/SONY
4	5	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
5	3	**MASSIVE ATTACK** MEZZANINE VIRGIN
6	9	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA
7	6	**RICKY MARTIN** VUELVE COLUMBIA
8	4	**MADONNA** RAY OF LIGHT MAVERICK/WARNER BROS./WEA
9	12	**THE LIGHTHOUSE FAMILY** POSTCARDS FROM HEAVEN POLYDOR
10	NEW	**NEFFA** 107 ELEMENTI BLACKOUT/POLYGRAM
11	11	**BACKSTREET BOYS** BACKSTREET'S BACK JIVE/VIRGIN
12	7	**ERIC CLAPTON** PILGRIM DUCK/WARNER BROS.
13	10	**AQUA** AQUARIUM UNIVERSAL
14	13	**SOUNDTRACK** TITANIC SONY CLASSICAL
15	8	**FRANCESCO GUCCINI** GUCCINI LIVE COLLECTION EMI
16	19	**MORCHEEBA** BIG CALM CHINA RECORDS/WARNER
17	16	**LITFIBA** CROCE E DELIZIA IRA/EMI
18	15	**PROZAC+** ACIDOACIDA EMI
19	17	**ANOUK** TOGETHER ALONE BMG
20	NEW	**ELISA** PIPES & FLOWERS SUGAR/UNIVERSAL

Hits Of The World is compiled at Billboard/London by Dominic Pride and Alison Smith. Contact 44-171-323-6686, fax 44-171-323-2314/2316.

NEW = New Entry RE = Re-Entry

HITS OF THE WORLD
CONTINUED

EUROCHART 05/16/98 — MUSIC & MEDIA

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**MY HEART WILL GO ON** CELINE DION EPIC/COLUMBIA
2	2	**FROZEN** MADONNA MAVERICK/SIRE/WARNER
3	3	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
4	10	**LA COPA DE LA VIDA** RICKY MARTIN TRISTAR/COLUMBIA
5	5	**FEEL IT** TNE TAMPERER FEATURING MAYA TIME
6	4	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS PROFILE
7	NEW	**EIN SCHWEIN NAMENS MAENNER** DIE AERTZE HOT ACTION/MOTOR
8	NEW	**UNDER TNE BRIDGE/LADY MARMALADE** ALL SAINTS LONDON
9	NEW	**RAY OF LIGHT** MADONNA MAVERICK/SIRE
10	6	**LA PRIMAVERA** SASH! BYTE BLUE
		ALBUMS
1	1	**SOUNDTRACK** TITANIC SONY CLASSICAL
2	2	**MASSIVE ATTACK** MEZZANINE CIRCA/VIRGIN
3	4	**MADONNA** RAY OF LIGHT MAVERICK/SIRE/WARNER
4	3	**CELINE DION** LET'S TALK ABOUT LOVE EPIC/COLUMBIA
5	5	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA
6	7	**MODERN TALKING** BACK FOR GOOD HANSA/BMG
7	9	**HERBERT GROENEMEYER** BLEIBT ALLES ANDERS ELECTROLA
8	10	**AQUA** AQUARIUM UNIVERSAL
9	8	**ERIC CLAPTON** PILGRIM DUCK/REPRISE/WARNER
10	NEW	**THE VERVE** URBAN HYMNS HUT/VIRGIN

SPAIN (AFYVE/ALEF MB) 04/25/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**MY HEART WILL GO ON** CELINE DION COLUMBIA
2	2	**LA COPA DE LA VIDA** RICKY MARTIN COLUMBIA/GINGER
3	4	**TORN** NATALIE IMBRUGLIA RCA
4	3	**FROZEN** MADONNA MAVERICK/WARNER
5	7	**WALKIN' ON THE SUN** SMASH MOUTH UNIVERSAL
6	NEW	**DR. JONES** AQUA UNIVERSAL
7	5	**EL CLUB DE LOS NUMILDES** MECANO ARIOLA
8	NEW	**THE ANGEL AND THE GAMBLER** IRON MAIDEN EMI-ODEON
9	6	**ARE YOU JIMMY RAY?** JIMMY RAY EPIC/GINGER
10	10	**YOU MAKE ME WANNA . . .** USNER ARIOLA
		ALBUMS
1	1	**MECANO** ANA, JOSE, NACHO ARIOLA
2	2	**SOUNDTRACK** TITANIC SONY CLASSICAL
3	3	**RICKY MARTIN** VUELVE COLUMBIA
4	4	**ALEJANDRO SANZ** MAS WARNER
5	5	**CELINE DION** LET'S TALK ABOUT LOVE COLUMBIA
6	9	**LUIS MIGUEL** ROMANCES WARNER MUSIC
7	RE	**MONICA NARANJO** PALABRA DE MUJER EPIC
8	6	**ETERNAL** THE BEST EMI-ODEON
9	7	**MADONNA** RAY OF LIGHT MAVERICK/WARNER
10	8	**AQUA** AQUARIUM UNIVERSAL

MALAYSIA (RIM) 05/05/98

THIS WEEK	LAST WEEK	
		ALBUMS
1	8	**VARIOUS ARTISTS** NOW 4 EMI
2	1	**THE CORRS** TALK ON CORNERS WARNER MUSIC
3	2	**SOUNDTRACK** TITANIC SONY CLASSICAL
4	3	**VARIOUS ARTISTS** MAX 3 WARNER MUSIC
5	4	**CELINE DION** LET'S TALK ABOUT LOVE SONY MUSIC
6	NEW	**SALEEM** MAAF WARNER MUSIC
7	9	**VARIOUS ARTISTS** TITANIC DANCE MUSIC STREET
8	NEW	**SAVAGE GARDEN** ASIAN TOUR PACKAGE SONY MUSIC
9	NEW	**ZIANA ZAIN** BEST OF ZIANA ZAIN BMG MUSIC
10	RE	**SAVAGE GARDEN** SAVAGE GARDEN SONY MUSIC

PORTUGAL (Portugal/AFP) 05/05/98

THIS WEEK	LAST WEEK	
		ALBUMS
1	2	**RICKY MARTIN** VUELVE COLUMBIA
2	1	**ERA** ERA PHILIPS/POLYGRAM
3	6	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA
4	4	**SOUNDTRACK** TITANIC SONY CLASSICAL
5	5	**ALEJANDRO SANZ** MAS WEA
6	NEW	**ANDREA BOCELLI** ARIA—THE OPERA ALBUM PHILIPS CLASSICS/POLYGRAM
7	8	**FAFA DE BELEM** PASSARO SONNADOR COLUMBIA
8	7	**EXCESSO** EU SOU AQUELE MERCURY
9	RE	**DEMIS ROUSSOS** 34 CANCOES GLOBO/MERCURY
10	10	**DANIELA MERCURY** FEIJAO COM ARROZ EPIC

SWEDEN (GLF) 05/01/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**MY HEART WILL GO ON** CELINE DION COLUMBIA
2	NEW	**VIL HA DIG** DROMHUS CNR MUSIC
3	2	**TRULY MADLY DEEPLY** SAVAGE GARDEN COLUMBIA
4	NEW	**THIS IS HOW WE PARTY** S.D A.P. COLUMBIA
5	NEW	**LIFE IS A FLOWER** ACE OF BASE MEGA
6	3	**FIGNT FOR YOUR RIGHT (TO PARTY)** N.Y.C.C. CONTROL
7	NEW	**WNEN TNE LIGNTS GO DUT** FIVE RCA
8	5	**KARLEKEN AR** JILL JOHNSON LIONHEART RECORDS
9	4	**MY OH MY** AQUA UNIVERSAL
10	6	**AVUNDSJUK** NANNE FACE MUSIC
		ALBUMS
1	5	**HJALLE & HEAVY** PA RYMMEN START KLART
2	1	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA
3	2	**SMURFARNA** SMURFHITS 4 ARCADE
4	8	**MASSIVE ATTACK** MEZZANINE CIRCA/VIRGIN
5	3	**SOUNDTRACK** TITANIC SONY CLASSICAL
6	4	**CELINE DIDN** LET'S TALK ABOUT LOVE COLUMBIA
7	6	**MADONNA** RAY OF LIGHT MAVERICK/WARNER
8	NEW	**LIDNEL RICHIE** TRULY—THE LOVE SONGS MOTOWN
9	NEW	**DROMHUS** DROMMAR CNR MUSIC
10	RE	**WILL SMITN** BIG WILLIE STYLE COLUMBIA

DENMARK (IFPI/Nielsen Marketing Research) 04/30/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**MY HEART WILL GO DN** CELINE DION SONY/PLADECOMPAGNIET
2	2	**LA PRIMAVERA** SASH! EDELPITCH
3	3	**IT'S LIKE THAT** RUN-D.M C. VS. JASON NEVINS PROFILE/MNW
4	4	**SPACE INVADERS** HIT 'N' HIDE SCANDINAVIAN RECORDS
5	6	**DIABLO** 666 REMIXED RECORDS
6	5	**FROZEN** MADONNA MAVERICK/WARNER
7	7	**NDBODY'S WIFE** ANDUK BMG
8	8	**SORTI DE L'ENFER** INFERNAL FLEX RECORDS/EMI
9	9	**TDRN** NATALIE IMBRUGLIA BMG
10	10	**NEVER EVER** ALL SAINTS LONDON/POLYGRAM
		ALBUMS
1	3	**CELINE DION** LET'S TALK ABDUT LOVE SONY/PLADECOMPAGNIET
2	1	**SOUNDTRACK** TITANIC SONY CLASSICAL
3	2	**LARS LILHDLT BAND** GI DET BLA TILBAGE CMC
4	4	**SAVAGE GARDEN** SAVAGE GAROEN SONY/PLADECOMPAGNIET
5	6	**S.D.A.P.** NDT LIKE DTNER GIRLS SONY/PLADECOMPAGNIET
6	5	**MADONNA** RAY OF LIGHT MAVERICK/WARNER
7	7	**SWEETHEARTS** LAD HELE VERDEN DANSE CMC
8	8	**ALL SAINTS** ALL SAINTS LONDON/POLYGRAM
9	9	**NELMUT LOTTI** HELMUT LOTTI GOES CLASSIC CMC
10	NEW	**ERIC CLAPTON** PILGRIM DUCK/WARNER

NORWAY (Verdens Gang Norway) 05/05/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**MY HEART WILL GO DN** CELINE DION SONY
2	5	**FIGHT FOR YOUR RIGHT (TD PARTY)** N.Y.C.C. EDELPITCH
3	2	**TRULY MADLY DEEPLY** SAVAGE GARDEN SONY
4	3	**LA PRIMAVERA** SASH! SCANDINAVIAN
5	9	**IT'S TRICKY** RUN-D.M.C. VS. JASON NEVINS MNW
6	NEW	**LA COPA DE LA VIDA** RICKY MARTIN SONY
7	8	**CHERISH** PAPPA BEAR FEATURING VAN DER TOORN UNIVERSAL
8	10	**ALARMA** 666 EMI
9	7	**TDRILL MDE** ALEINE HER NORSKE GRAM
10	NEW	**NO, NO, NO** DESTINY'S CHILD SONY
		ALBUMS
1	2	**D.D.E.** OHWÆÆÆ!!! NORSKE GRAM
2	1	**SOUNDTRACK** TITANIC SONY CLASSICAL
3	3	**MASSIVE ATTACK** MEZZANINE CICA/VIRGIN
4	4	**BRIAN FERRY & ROXY MUSIC** MORE THAN THIS—BEST OF VIRGIN
5	9	**ERIC CLAPTDN** PILGRIM DUCK/WARNER
6	6	**CC COWSDYS** EKKO—BESTE BMG
7	NEW	**KRAKEVIK NERSORG** HERBORGS VERDEN VIRGIN
8	5	**MADONNA** RAY OF LIGHT MAVERICK/WARNER
9	8	**SAVAGE GARDEN** SAVAGE GARDEN SONY
10	NEW	**ELECTRIC LIGHT DRCHESTRA** LIGNT YEARS—VERY BEST OF SONY

FINLAND (Radiomafia/IFPI Finland) 05/03/98

THIS WEEK	LAST WEEK	
		SINGLES
1	1	**CHILDREN DF BODOM** CHILDREN OF BODOM SPINEFARM
2	4	**IT'S TRICKY** RUN-D.M C. VS. JASON NEVINS SMILE/MNW
3	2	**IT'S LIKE THAT** RUN-D.M.C. VS. JASON NEVINS SMILE/MNW
4	3	**MY NEART WILL GO DN** CELINE DION COLUMBIA/SONY
5	5	**THIS IS NOW WE PARTY** S.D.A.P. SOAP/SONY
6	7	**U DRIVE ME CRAZY** WALDO'S PEDPLE RCA/BMG
7	NEW	**FOUND A CURE** ULTRA NATÉ ORANGE RECORDS/K TEL
8	NEW	**SNE WANTS** COME INSIDE STUPIDO TWINS/MMNW
9	NEW	**LA DI DA (TU ES MA FILE)** BOBBY SUMMER REMIXED RECORDS/K-TEL
10	NEW	**RAY OF LIGHT** MADONNA MAVERICK/WEA
		ALBUMS
1	1	**J. KARJALAINEN** LAURA HAKKISON SILMAT POKO
2	NEW	**KAIJA KDD** OPERAATID JALOKIVIMERI WEA
3	2	**SAVAGE GARDEN** SAVAGE GARDEN COLUMBIA/SONY
4	8	**MASSIVE ATTACK** MEZZANINE VIRGIN/EMI
5	NEW	**22 PISTEPIRKKD** ELEVEN SONET/POLYGRAM
6	5	**ULTRA BRA** KROKETTI PYRAMID
7	NEW	**KARI TAPIO** SINUT TULEN AINA MUISTAMAAN AXR/AUDIOVOX
8	10	**NELLOWEEN** BETTER THAN RAW RAW POWER/K-TEL
9	NEW	**SOLID HARMONIE** SOLID HARMONIE JIVE/EMI
10	3	**SOUNDTRACK** TITANIC SONY CLASSICAL

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

BELGIUM: One of the youngest acts in the booming Belgian blues scene is **Fred & the Healers**, a powerful trio from the south of the country. The band was formed in 1994 by 16-year-old guitarist **Frédéric Lani.** Today the band's debut album, "First" (Kroko Records)—featuring eight original titles plus interpretations of standards by **Jimmy Witherspoon** and **Junior Wells**—has sold close to 5,000 units in the south of Belgium alone, figures similar to **John Lee Hooker** or **John Mayall** in that market. Lani's energetic guitar playing has boosted Fred & the Healers' live reputation, honed over four years of gigging in Benelux. PolyGram Music Publishing has snapped up the young artist/songwriter, and Kroko Records is currently negotiating album releases in France (on Mercury) and in Holland and Switzerland (on TBC). In July, the band will record an album as a quartet that will involve selected guest musicians. **MARC MAES**


LANI

U.K.: Brian Eno's seminal ambient composition "Music For Airports" received its first performance in the environment for which it was intended when the New York ensemble **Bang On A Can** played it live April 24 in the check-in hall of London's Stansted airport. The work was first recorded by Eno in 1978. April's event marked the release of a new recording, "Music For Airports" (Point Records/Philips Classics), featuring fresh arrangements by Bang On A Can. Afterward, Eno declared that his original recording was "merely a demo awaiting this first proper performance." **NIGEL WILLIAMSON**

AUSTRALIA/PUERTO RICO: Two of Sony Music's international stars—Australia's **Tina Arena** and Puerto Rico's **Ricky Martin**—have teamed with producer **Jim Steinman** to record the theme to the upcoming summer movie "The Mask Of Zorro." The song, "I Want To Spend The Rest Of My Life Loving You," was written by **James Horner** and **Will Jennings**, authors of **Celine Dion's** "My Heart Will Go On." Horner has written the score for "The Mask Of Zorro," a TriStar movie. The soundtrack album on Sony Classical is due for release in the U.S. and internationally after the film opens in July. Both Arena and Martin have Sony albums due this year. The Australian singer is also on the forthcoming multi-artist album of **Andrew Lloyd Webber's** "Whistle Down The Wind" musical, while the Puerto Rican performer has the "official" song of the 1998 World Cup, "La Copa De La Vida." **ADAM WHITE**


ARENA

THE PHILIPPINES/JAPAN: Wolfgang, one of the Philippines' top hard rock/metal bands, is seeing success in Japan. "Wurm," the band's second album on Sony Music Entertainment Philippines' (SMEP) Epic label (Global Music Pulse, Billboard, Jan. 17), was released in March in Japan by Sony Music Japan. In support of the album's release, the band played dates in Osaka and Tokyo, including a showcase at the Tokyo venue On-Air West and an acoustic set at an autograph session at a Tower Records in Tokyo. The band's first Epic album, 1996's "Semenelin," was released in the U.S. in December 1997. For that, the album's artwork was substantially altered, and two songs originally performed in the Tagalog language were rerecorded in English. (The other tracks are in English.) According to SMEP media manager **Annie Alejo**, there are plans to release the U.S. version of "Semenelin" in Japan as well. **DAVID GONZALES**

U.K.: Watch out for a possible collaboration between new neighbors **Liam Howlett** of **Prodigy** and veteran artist **Gary Numan.** Both have moved into the same area of rural Essex and agreed to hook up after Howlett completes Prodigy's dates in Beirut, Lebanon, and gets current projects out of the way. Numan—best known for his '79 hit "Cars"—is enjoying a revival in the wake of last year's "Random" covers tribute on his original label, Beggars Banquet. He is currently promoting his latest album, "Exile" (Eagle Records), with a U.S. tour that opened May 5 in Philadelphia. "I'm doing quite a lot at the moment, getting involved with little things with other people," says Numan, who reveals he's also been speaking to **Tricky, the Smashing Pumpkins' Billy Corgan,** and **George Clinton.** Howlett says it's too early to talk of material, but he adds, "Gary represents this whole weird, abstract element of music. I wished I had thought about doing something with him on the last album." **SALLY STRATTON and DOMINIC PRIDE**

GREECE: This month, prominent Greek singer **George Dalaras** starts a European tour, his sixth since 1981. Dalaras, who has already visited six German cities, will perform in Brussels, Helsinki, and Rotterdam, Holland. He'll also perform four dates in the U.K.: two in London and one each in Manchester and Newcastle. In sets that last 2½ hours, Dalaras presents his past hits as well as songs by **Goran Bregovic** (Global Music Pulse, Billboard, Feb. 24, 1996) that are featured on Dalaras' latest release, "Thessaloniki—Yannena With Two Canvas Shoes," now available in Europe through EMI. The tour is also supported by the Tropical label's release of "George Dalaras: Live And Unplugged," a show recorded at the old Frankfurt Opera, as well as "Portrait," released last year through EMI's "Hemisphere" world music series. **COSMAS DEVELEGAS**


DALARAS

Copyrighted Material



Sony Australia, Dion Acknowledge Special Bond

Celine Dion's current Epic album, "Let's Talk About Love," is already Sony Music Australia's fastest seller ever, according to the company, with more than 400,000 units sold. Dion, pictured here during a recent show at the Crown Entertainment Complex in Melbourne, is on course to hit 1.5 million units with the album, says Sony Music Australia, which claims a special relationship with the Canadian star.

According to Sony CEO/chairman Denis Handlin, second from right, the album was double-platinum (140,000 units) out of the box. Her previous album, "Falling Into You," has sold more than 1 million units in Australia, making her one of only six acts to do so.

When "Falling Into You" was released in Australia in 1996, the 527 staffers of Sony Music Australia signed a petition asking the singer to interrupt her honeymoon in Fiji for a promotional tour here. Dion agreed; Australia, after all, was an early breakout market for her. When Dion arrived here earlier this year, she talked about "a very special relationship with Denis and with Sony Music Australia." During her visit, the company presented her with a $10,000 necklace and a golf session with Charlie Earpe, coach to Greg Norman.

Handlin first saw Dion in 1990 at a retail showcase in the U.S. and invited her Down Under a year later on a promotional trip. "She was unknown here; she could hardly speak English and needed an interpreter at all times," Handlin remembers. "To see how hot she's become, not just in this region but around the world, is fantastic."

Recent initiatives around the star included a "Valentine's Version" of her worldwide hit "My Heart Will Go On."

Also pictured here are her manager/husband and head of Good Feeling management, René Angelil, left, and Dave Platel, management associate at Good Feeling.

SPANISH, DUTCH SHED LIGHT ON SALES GAINS

(Continued from page 48)

euphoria predicated on the IFPI figures, as NVPI's measuring methods show less spectacular increases. "As IFPI wanted to get Dutch data somewhat quicker than we would normally have provided them, their 12% growth would be only 5% in our own calculations, which we will officially present by the end of May," he says.

The IFPI figures are based on estimations of trade deliveries in 1997, whereas NVPI counts only record shop sales to Dutch consumers.

"Export figures and special products are part of those IFPI figures, which cause a relatively higher growth than is actually the case," states Solleveld.

SWEDISH DJs, IFPI AGREE ON CD-R COPYING

(Continued from page 48)

Mårtensson, said, "According to the copyright legislation, it is prohibited to make copies of recorded music with the intent to play the copy in a public place. Consequently, it is considered a crime according to the copyright law to play a copied CD in front of a group of people in a club." The letter also noted that offenders could be faced with "up to two years' imprisonment, fines, and high liability claims."

The seminar was moderated by IFPI Sweden information officer Claes Olson and panel members that included Mårtensson, DJ Pierre J., PolyGram Sweden product manager Jonas Lönnå, and MNW Sweden label manager Patrik Larsson. Navid Gondal, a Norwegian artist and music producer, proposed a levy on recordable CDs, like the one already existing on blank tapes.

Mårtensson told the seminar that "it's not the reimbursement which constitutes the major problem. It's rather that the [promotional record] starts to circulate [in the market]."

Broadcasters Decry New Regulations

BY LARRY LeBLANC

TORONTO—Canada's broadcasters are reacting with acrimony to proposals on multiple license ownership and Canadian-generated music regulations handed down April 30 by the Canadian Radio-television and Telecommunications Commission (CRTC).

The CRTC loosened the rules of multiple license ownership (MLO) and proposed an increase in the amount of Canadian-generated music that commercial radio stations air (Billboard, May 9). The MLO ruling, which allows broadcasters for the first time to own more than two radio stations in a given market, takes effect immediately.

The CRTC's music-content proposal, which would boost requirements of Canadian music content (CanCon) to 35% from the existing 30%, requires a regulatory amendment to its commercial radio policy before being integrated into regulations. The content proposal is expected to become part of the regulations later this year. The CRTC now has to solicit comment from the Canadian public via a public hearing or by written submissions.

The proposals reaulted from the CRTC's first comprehensive review of Canada's commercial radio regulations since the rules were introduced in 1971. In hearings held last year during that review, the Canadian Assn. of Broadcasters (CAB) recommended a number of proposals on the condition that CanCon remain fixed at 30%.

What now has broadcasters most incensed is that the CRTC still expecta broadcasters to implement those proposals, which include establishing a marketing and promotion fund to promote Canadian music and setting up an online music store for the purchase of Canadian music through the Internet. The CRTC also expects the CAB to continue the Canadian Radio Music Awards to celebrate new Canadian artists, which were first held in March.

"We're worse off than we were," says Gary Slaight, president/CEO of Standard Radio Inc. here. "At the hearings we kept saying that if CanCon went up, these initiatives are not on the table."

Ironically, when the CRTC review was firat announced, Duff Roman, chairman of the CAB and VP of industry affairs at broadcaster CHUM Ltd. here, predicted that the process would not be marked by the intense skirmishes between broadcast and recording groups that hampered the passing of last year's copyright act revisions (Billboard, May 17, 1997).

Roman now saya he ia outraged by the lack of music industry support for Canadian broadcasters. The recording industry lobbied for increased CanCon and opposed MLO.

"The opportunity to work collaboratively with the music industry [in promoting Canadian music together] has now gone by," Roman says. "Why did the music industry stick their noses into the consolidation of radio? They should have had no comment on an industry trying to reorganize itself for its survival."



ROMAN

Brian Chater, president of the Canadian Independent Record Production Assn., counters that the broadcasters "gambled, and they lost. They were the ones that wanted a review of radio."

Brian Robertson, president of the Canadian Recording Industry Assn., calls the decision "a cookie-jar deal. The broadcasters got their cookie, the record industry got theirs. Why the hell are [broadcasters] jumping up and down?"

The MLO ruling lets broadcasters own as many as two AM and two FM stations in any given language in markets with eight or more radio stations. In markets with fewer than eight commercial stations, broadcasters are permitted to own as many as three stations operating in a given language, with a maximum of two stations on one frequency band.

However, many broadcasters are griping that the two-market approach makes it unlikely that there will be buyouts in lucrative major markets. "We're all buyers, not sellers," points out Roman.

"[The CRTC] only gave us one little thing—allowing us to own four stations in about six [major] markets," adds Slaight. "But nobody is going to sell in most of these markets. Then in [small markets] they say we can own only three stations. That means if you already own two stations and someone has another two, we can only [buy] one? That's crazy."

CanCon Rules Stir Resentment

TORONTO—The most debated part of the Canadian Radio-television and Telecommunications Commission's (CRTC) new proposals for commercial radio is the call for an increase in the level of Canadian content (CanCon) music.

The proposal calls for a 35% CanCon level to be maintained during the high-audience daytime period of 6 a.m. to 6 p.m. on weekdays. It's currently 25% between 6 a.m. and 7 p.m. during weekdays and 30% overall. For the first time, selections must be played in their entirety to qualify as CanCon.

For French-language stations, the regulation for the amount of French-language music played—international or domestic—remains at 55%. Additionally, French-language stations, like their English-language counterparts, must also maintain an overall level of 35% CanCon weekly, including between 6 a.m. and 6 p.m. on weekdays. As with English-language stations, those selectiona must be played in their entirety to qualify as CanCon.

Bob Mills, PD of album rock CFOX Vancouver, calls the daytime-play proposal "a big jump" from the current regulations. He adds that the 25% daytime regulation gives stations more flexibility for specials or longform programming.

To qualify as having Canadian content, a song must fulfill at least two of the following four conditions: the music was composed entirely by a Canadian; the music or lyrica were performed principally by a Canadian; the musical selection was recorded wholly in Canada; or the lyrics were written by a Canadian.

Music industry executives and broadcasters agree that the content increase won't substantially alter the Canadian recordings that are aired. "There won't suddenly be more slots for more artists," says Paul Eastwood, director of national promotion for Universal Music Canada. "There will simply be an increase in rotations of artists already being played, particularly the heavies."

Garry Barker, VP of Maritime Broadcasting System in Halifax, Nova Scotia, agrees. "With the increase of CanCon, what are broadcasters going to do?" he asks. "I would assume they will increase spins. They're not going any deeper [adding new artists]."

Several broadcasters are upset that struggling "gold," or oldies, AM stations, with a limited supply of Canadian recordings, aren't exempt from the proposal.

"All we're going to end up doing is play 'Sweet City Woman' by the Stampeders three more times a week," says Barker, referring to the international 1971 hit.

CRTC officials indicate that CanCon could be boosted to 40% in its next review of radio in five years. This had been proposed by the Canadian Independent Record Production Assn. (CIRPA) and the performing rights organization SOCAN in the review hearings last December.

"It's now up to us to make sure it gets to 40%, whether by lobbying or by production and promotion," says Brian Chater, president of CIRPA.

However, Brian Robertson, president of the Canadian Recording Industry Assn., is skeptical of any further change to CanCon. "It's taken the CRTC 27 years to move it 5%," he says. LARRY LeBLANC

FOCUS ON Marketing

asia pacific
QUARTERLY



Artist Marketing '98: Perils & Opportunities

Correspondent Ann Tsang surveys executives at key independent and multinational labels about how the past year's economic turmoil has forced new approaches to exposing and promoting artists in the region.

HONG KONG—As the Asian economic crisis continues to smolder, businesses are shuttering on a regular basis, small and large company budgets have been slashed, and consumer spending power has clearly shrunk.

The music industry, however, remains relatively bullish, and labels appear to be adopting smarter marketing strategies in order to maintain margins and profile.

"We haven't made many changes in the way we market or promote during the current economic downturn," says Tom Van Dell, regional VP, marketing, Asia Pacific, for Universal Music. "We've always spent money effectively in areas that help us sell albums.

"Being the newest kid on the block of all the majors in Asia Pacific, we do not have the luxury of supporting only our established acts," says Van Dell. "Strategically, we will continue to remain dedicated to the process of breaking new bands and artists. We back artists whose music we feel suits the taste of audiences in the various countries throughout this region, irrespective of their success—or lack of success—in the U.S.A. or any other market. We emphasize placing marketing support on what sells locally."

Van Dell says that regionwide marketing activities continue to have a limited effect at the local level, and, although it offers support, the work that leads to a successful release has to be done locally. "We have had regionwide success with acts like No Doubt and Aqua," he explains, "but the localized approach has allowed us to weather the current crisis by creating hits from various artists in each of our markets."

BRING THE ACTS OVER

Andy Yavasis, VP of marketing at Sony Music Asia, declares, "The best form of defense in this climate is attack." Describing the success Sony recently has enjoyed in the region with the "Titanic" soundtrack, Yavasis says, "When you've built that kind of momentum, you have to keep it burning." The label's proactive marketing strategy involves continuing to bring artists into the region in spite of some of the problems that such activity can entail.

"We simply have to be smart," he says. "There is nothing more impactful than artists touring, but this has become difficult due to the economic crisis. For example, Savage Garden will not tour in Thailand, Indonesia or the Philippines. We want to see as many tours as possible to keep generating further

Continued on page APQ-6

Two Days In May: "Reinventing The Future" Is Theme Of First Billboard/MTV Confab

BY ADAM WHITE

Reinventing the future is often a case of learning from the past.

New technologies, artist development and piracy were the topics of the day as Asia's movers and shakers gathered at The Regent Hotel. "The floodgates opened," said one senior international executive of unsuccessful industry efforts to prevent a new soundcarrier being exploited by the pirates. "I don't blame the inventors...technology cannot be stopped."

That music-business leader wasn't talking about DVD or the online delivery of music, but well he might

Continued on page APQ-10



FAR EAST TURBULENCE: How It's Affecting The U.S. Music Biz

BY STEVE TRAIMAN

The economic conditions in the Asia Pacific area have had significant effects on how U.S.-based exporters and music publishers are doing business.

A sampling of American distributors, record labels and publishers with interests in the Far East turns up varying degrees of concern. Publishers with their own offices in key territories or operating though licensees are less affected than others who rely on local distributors or retailers. All agree that the recent economic turndown is cyclical and are enthusiastic about the region's continuing role as a major music market.

One of the most affected is California-based distributor Valley Media Inc. "We've traditionally worked with the larger multinational chains and distribution channels over there," says Ken Alterwitz,

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AUSTRALIA MAKES OUT

SIX QUESTIONS



Frank Brown, president, of of MTV Networks Asia

How do you view the current state of the Asian music industry from an MTV perspective?

The Asian music industry is burgeoning in terms of diversity end the development of local, regional and global product, which is also one of MTV's most important mandetes in the region. In these difficult times, the network is actively trying to take initietives with lebels, in terms of continuing to break artists. There are short-term issues for the record industry in light of the economic slump, but the long-term outlook is extremely positive. Both the music lebels end MTV have a terrific future in the Asian region. From a network point-of-view, it is vitel thet we remain committed to working with the record companies to ensure ongoing success for both ourselves and the artists.

Has the Asian economic recession had any impact on the growth of MTV in the region?

In terms of our own growth, in the last 12 months MTV distribution has grown from 40 million to 69 million homes—both full-time and partial-carriage. Likewise, viewership has also increased overall by more than five times, with India alone multiplying more than sixfold. And, in spite of its economic situation, Indonesia is one of the highest-reting individuel markets for MTV in the world. From our point of view, we are looking at the industry in an exceptionally positive light. Our advertising revenue continues to multiply, our distribution hes increased significently, end we have successfully created a third stream of revenue in the form of merchandising.

How much of a role does localization continue to play in terms of music networks in the region?

For us, localization continues to be a priority and a key formule. We heve flexible VJs who can do both network shows for the region or local shows for individual territories, and our graphics are all heavily localized; those for Taiwen ere completely different from those for Indonesia, those for Indie and so on. We are also encoureging the export of this Asian creativity to a global market. Our VJ Nadya (Hutagalung) is a great example of exportability around the region itself; she was voted one of the top 10 stars on television by an Indonesien publication, e Singapore paper named her showbiz personality of the yeer, end she was also honored et the Asian Television Awards held earlier this yeer.





From the top: "MTV Alternative Nation," "MTV Most Wanted–Boys"

In terms of the artists themselves, how much are you involved in the development of domestic repertoire in individual Asian markets, and how exportable is that product?

MTV has e mandete to showcase talent, be it in the form of local individual artists, bands, shows or productions. We have creeted a product called "MTV: Live And Loud," which is similar to the "Unplugged" concept in certain weys in that it showcases artists from countries such as Indonesia, the Philippines and Thailand, among others. We heve also produced the more femilier "Unplugged," with the likes of Chage & Aska [Japan], Herlem Yu [Taiwan] and Colonial Cousins [India], all of which have been exportable and shown on other MTV services globally. In terms of specific video product, MTV presented the global video premiere of Dadawa's most recent release. Conversely, certain Western acts—such as Micheel Learns To Rock and Aqua—heve used Asie as e springboerd to the merket in the West. Basically, the more exposure MTV can give an ertist worldwide, the better for everyone concerned.

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Pirates Plunder New Territory in Post-Handover Blitz

The region—particularly Hong Kong—is becoming even more active as a counterfeit center. Can China's proposed Prevention of Copyright bill stop piracy at its source and create a strict system for the protection of intellectual-property rights? BY ANN TSANG

HONG KONG—Responding to a massive increase in CD-manufacturing capacity in Hong Kong since its return to Chinese sovereignty last July 1—and the potential that capacity creates for CD piracy—the government recently issued the first draft of a new Prevention of Copyright bill. The measure, due to take effect soon, seeks to prevent and control copyright piracy at its source and create a strict system for the protection of intellectual-property rights in the former British colony.

The bill also calls for development of a registration and source-identification system for all CD plants. It will require compulsory licensing of optical-disc manufacturers and the mandatory use of "manufacturers' codes" on optical discs produced in Hong Kong.

The IFPI in Asia is already lobbying for amendments on issues such as the system for determining manufacturers' codes and penalty levels. The organization also believes that equipment and CDs from plants manufacturing without proper registration should be liable to forfeiture.

NEW LAW VS. NO LAW

There is currently no registration requirement for businesses manufacturing optical discs in Hong Kong, and customs officers have difficulty locating CD plants and identifying the operators involved. The authorities do not have the legal power to make routine inspections of these plants, and the new bill is expected to help remedy these problems.

Jui Chian Giouw, regional director in Asia lor the IFPI, believes that pirate CDs found in Hong Kong today are no longer originating from the Chinese Mainland, as they were before the handover. This is because of drastic action taken in the past year by the Chinese authorities, resulting in a sharp decrease in overall CD production on the Mainland.



Between 45 and 50 CD presses were seized in 1997 alone, with imprisonment terms of two to 17 years imposed on illegal manufacturers. Consequently, China has become one of the most dangerous countries for pirate manufacturers. In a two-pronged approach, the government and customs authorities have simultaneously enforced strict controls on the entry of manufacturing equipment into China. The upshot of the action is that, by the second half of 1997, there were insufficient pirate CDs to supply the Chinese domestic market alone, without even taking Hong Kong into consideration.

However, the result of that crackdown on the mainland has been a dramatic increase in the number of CD factories in the special administrative region (SAR) of Hong Kong itself—hence the latest legislation proposed by the SAR government—and, even more significantly, an increase in manufacturing in the neighboring Macau, the Portuguese-controlled territory about 35 miles from Hong Kong.

Giouw says that in Hong Kong the IFPI has pinpointed at least 55 factories, whereas prior to 1997, it was only aware of seven. However, in Macau, where prior to 1997 there were no CD plants, today there are at least 28 known plants, with up to 40 suspected. The IFPI states that these plants have been established mainly to supply China with both legitimate and pirate product.

REDUCTION IN LEGIT ORDERS

Given the recent boom in various forms of CD software, China cannot now meet its own demand. At the end of 1997, it decided to cut its production to 44 legitimate pressers, and orders coming from China to Hong Kong for pressing have dropped drastically. Pirate CD product coming out of Hong Kong has increased because the legitimate orders have been reduced.

When China took its enforcement action last June, the supply of pirated CDs virtually dried up. Pirate operators sought new territories and began to focus on Southeast Asia, resulting in two or three plants opening in Singapore, 15 new locations in Malaysia and two or three in Indonesia, each catering to both legitimate and pirate product demands in its own market.

"The piracy problem exists in a number of territories but is currently most visible in Singapore and Malaysia because export is easier via common geographical borders," says Giouw. "When product was previously supplied from China, stock was based on product availability and what the Mainland factories decided to produce. In Singapore and Malaysia, anything that is released legitimately is then available in a pirated version within two to three days, and the choice is more specifically catering to local tastes. Southeast Asia is generally worse off than it was before. But governments across the region are looking at new ways of dealing with the problem," notes Giouw.

The record companies are also supporting the situation with their own anti-piracy measures.

"There is no one label that we can single out in terms of action being taken," says Giouw. "They are all doing what they can on the marketing side to prevent direct impact on their own prolits as well as actually fighting the issue. Each record company has to start looking at [its] volume of sales and how they can compete for the ever-decreasing consumer dollar. This is the key to label survival, particularly for the independent."

OUTLOOK: IMPROVEMENT BY CHRISTMAS

Giouw is not optimistic about a change in the current situation in the short-term. "I do not believe that 1998 is a year where we'll see much improvement, mainly due to the Asian economic crisis that has created an impetus for people to buy cheaper products," he says. Pirate CDs range in price from $2 to $5 U.S., whereas the legitimate product retails for between $8 and $12.

"Governments have only just started to look at the situation, and it will take some time for the implementation of legislation to actually happen and then for the relevant enforcement agencies to be effective," he continues. "However, I do hope to see some improvement just prior to Christmas of 1998."

PAINS FOR PUBLISHING

From a publisher's perspective, David Loiterton, regional

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Japan: Under-Affected And Still Promoting Aggressively To The Region

BY STEVE McCLURE

TOKYO—Asia's economic crisis so far hasn't had a major impact on the Japanese music business. Most of the interplay between the Asian and Japanese industries takes place at the artist level, where changing musical trends matter more than fluctuating exchange rates.

The consensus in Japan is that, while the Asian crisis is having little direct effect on the Japanese music market, any general economic downturn in Japan triggered by Asia's economic woes could lead to lower music sales here.

In Japan, the biggest single instance of fallout from the Asian crisis has been the decision by indie label Pony Canyon to restructure its Asian operations. Late last year, the label announced that it was closing four of the five Asian subsidiaries it had established earlier this decade during the region's economic boom. The only remaining Asian affiliate was wholly owned Pony Canyon Music Malaysia.


Techno-cat Ken Ishii

Kazuhiko Saito, GM of Pony Canyon's international business-affairs department, confirms that the region's recent economic woes were the main reason for the closures. While sales for the five companies totaled between 2.5 billion and 3 billion yen ($18.8 million to $22.5 million) in both 1995 and 1996, he says the 1997 figure is expected to be significantly lower. Pony Canyon's Asian subsidiaries released both local and Japanese repertoire, with the Taiwanese operation having the highest local-content ratio at some 60%.

PONY GALLOPS BACK TO ASIA

In March, Pony Canyon made its re-entry into Asia by setting up a new wholly owned Hong Kong subsidiary, Pony Canyon Entertainment Pacific, which took over from the disbanded joint-venture Golden Pony Entertainment (HK) Ltd. And the shuttered South Korean joint-venture, Sampony Distribution, is set to be superseded this month or next by Pony Canyon Korea, which will be 16%-owned by a local partner.

Saito says that, instead of spending money on developing new local artists, Pony Canyon's Asian operations will concentrate on marketing Japanese and international repertoire.

PRODUCT FOR CHINA

Tokyo-based production agency HoriPro is still sanguine about the possibility of finding and developing musical talent in Asia. A HoriPro affiliate has maintained an office in Beijing for the past several years, but the focus is on product that will sell in China—the company's attempts to market Chinese artists in Japan through its SoundAsia label haven't been particularly successful, according to Kaz Hori, HoriPro's VP of international affairs.

Echoing that comment is Hiroyuki "Holly" Otsuki, GM of Victor's international division, who notes the lack of

Continued on page APQ-14

European Music Companies Rethink Asian Options, But Most Remain *Bullish* On Region

BY CHRIS FULLER

LONDON—The ongoing economic woes in much of Asia have forced Western European distributors and promoters to drastically rethink their strategies in the region.

While most European music companies with global ambitions have come to prioritize Asia in recent years, most are now having to come to terms with riding out what could be a lengthy pan-regional recession.

Among those active in the region, however, many are also taking a bullish tack. Stuart Watson, chairman of SWAT Enterprises, with offices in Britain and Singapore, sees Asia's current problems, exacerbated in several instances by political instability, "as an inevitable consequence of a market growing up. Of course, there are problems, but no more so than we saw in Central and Latin America in the 1980s. There are still Top 20s...a hit is still a hit...and where there's pain there's gain.


SWAT's Watson

"We are remaining flexible and constantly assessing the situation on a territory-by-territory basis," says Watson. "We have a range of promotional campaigns lined up for various pop artists. In fact, if anything, we are stepping up rather than cutting back!"

SWAT, which finds licensees and promotes artists across the region for independents such as Zomba, Jive, edel, Telstar, Reader's Digest and Big Life and Terry Ellis' new venture, Tiger Star, "is determined not to be dragged down among the doom-and-gloom merchants and write off Asia," adds Watson, noting that "for us, it's about 10 different countries and 10 different currency-exchange rates requiring 10 different strategies."

On a sliding scale, Watson considers that, in Indonesia, such factors as the Suharto regime, rampant inflation and spiraling import costs make the territory "very difficult, the worst of the lot." And Korea, he notes, bas witnessed a number of wholesaler bankruptcies, "and the bad debt has spread across the music industry." The picture improves markedly in Thailand, however, "where, in six months, they have managed to recover about half of the original baht devaluation," says Watson. And, at the top end, Taiwan has been relatively unaffected, as has the Philippines, where SWAT reports Aaron Carter (edel) has gone gold and Damage (Big Life) has sold 50,000 units.


Edel Meuller's Haentjes

VIRTUES OF EDEL

At Germany's edel, which, under the leadership of CEO Michael Haentjes, has become one of the world's largest independent record companies, director of international Annika Meyer-Willkomm echoes Watson in her use of the term "flexibility," but also cites the need for "tolerance, patience and remaining supportive of our local partners."

The company, which has label deals with Form Records in Malaysia and Singapore, CMM in Indonesia, What's Music! in Taiwan and Hong Kong, Fever in Thailand and Alpha in the Philippines, "has moved to renegotiate certain parts of our agreements within some territories," says Meyer-Willkomm. "Due to inflation, it's a sad truth that some of our partners have found they simply cannot afford to pay the agreed-upon advances."

Sales in Japan, the world's second-largest market, which are expected to remain stagnant for at least the rest of the year, "are obviously of great concern to us," says Meyer-Willkomm. "We have signed a couple of label deals there and are remaining optimistic. Aaron Carter, for example, will have his album released in June on Toshiba/EMI." Across the region, edel is grooming boy group Take 5 and vocalist Trey D for long-term success.

Continued on page APQ-14


From left: Edel's Aaron Carter has gone gold. Edel is grooming both Take 5 and Trey D for Asian audiences.



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SOUTH KOREA

Artist: S.E.S.
Album: "S.E.S."
Label: King

Amid South Korea's devastating economic crisis, which has hit the music industry hard, one artist-management company has come up with an innovative promotion strategy: a female group whose members can actually sing, besides looking good. The group in question is trio S.E.S., and its management, S.M. Entertainment, has carefully honed the trio's image to make it stand out from the rest of the pop pack.

"S.E.S. have appeared on almost every TV music show but only on music shows," stresses S.M. Entertainment president Jeong Hae-Ik. "We wanted to make sure they are perceived as singers working together, not actresses working individually. So far, our strategy has been working."

Apparently so. S.E.S' eponymous debut album, licensed to King Records and released late last December, has sold more than 600,000 copies, despite Korea's economic downturn.

Media: Their first music video, "I'm Your Girl," stayed on the 10-most-requested list of cable-music station m.net for 13 weeks and 14 weeks on KMTV, another music channel. S.E.S.' second video, "Oh! My Love," which was released in March, is still high in the charts. "Most music videos tend to focus on the female singers' sexiness, but S.E.S.' videos are different," says Park Hee-Young, producer of m.net's "Korean Pop Best 27" program. "S.E.S. are instead portrayed as straightforward singers, which appeals to fans. People are sick of artificial artists and entertainers who can't sing."

Retail: The group's album has been a steady seller since its release, reflecting SME's strategy of building up S.E.S. slowly. "The album is not the kind of mega-smash album where we run out of stock, but its sales are still pretty good considering they're new and the economy is so bad," says Kim Im-Soon, a buyer at Tower Records' Korean operation who handles domestic repertoire.

Four months after its Korean debut, S.E.S. made its Japanese debut, appearing on NHK TV, as well as shows on many other stations in Japan. SME has signed a deal with Japanese production company Sky Planning, which will oversee the group's debut in Japan in September on a label to be confirmed. "Our deal [with Sky Planning] establishes a model of how Korean entertainers can expand their activities abroad," says Hae-Ik. "If all goes well in Japan, we hope to take the group to Hong Kong, Taiwan and the rest of Asia." **—CHO HYUN-JIN**

INDONESIA

Artist: /rif
Album: "Radja"
Label: Sony Music Indonesia

Sony Music Indonesia (SMI) "discovered" the pop-rock alternative band /rif in the university town of Bandung, West Java. Since forming in 1992, the band has built a strong following with live performances on the crowded



Bandung pub scene. The fivesome was SMI's first signing in Indonesia, and its debut album, "Radja," released in October 1997, has sold more than 120,000 units, says SMI marketing assistant Rudy Ramawy.

Media: SMI set up the album with advance releases of the title track in mid-September to 300 major radio

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asia pacific QUARTERLY

Australia Makes The Best Of It

A regional trade fair and a push for Sydney mark Oz biz's determination to take advantage of a difficult situation. BY CHRISTIE ELIEZER

MELBOURNE—Australian music executives could certainly lament the impact of the Asian economic crisis—the lost markets, the fall of export prices, the slowed economic growth, the tours and releases put on hold and the decision of Singapore investor Ong Beng Seng to bail out of the Brashs music-retail chain in Australia, forcing the company into temporary administration.

Instead, the music industry here is taking a cue from the Australian government.

In March, the government announced it was using Asia's downturn to establish Sydney as a leading business and financial center in the region, overhauling corporate laws to reduce the cost of doing business, while making Australian cities more attractive as a site for regional headquarters.

The Pacific Music Circle conference/trade fair, held in October in Sydney, is marketing itself as the region's major event following the absence this year of MIDEM Asia.

"We're actively targeting those who wanted to attend MIDEM," says promotions & marketing manager Nic Allum. "We're not only highlighting the music from Australia, but also spotlighting Sydney as a cultural and tourist destination."

In March, the government announced it was using Asia's downturn to establish Sydney as a leading business and financial center in the region, overhauling corporate laws to reduce the cost of doing business, while making Australian cities more attractive as a site for regional headquarters.

STRENGTH THROUGH HICCUPS

Yet, despite mixed signals from Asia about the extent of damage and time of recovery, Australia is keeping firm with its Asian partners. "It doesn't change our long-term commitment to the region," says Charles Caldas, CEO of the Shock Music Group. "As far as we're concerned, this is just a hiccup."

Adds Phil Tripp, publisher of the Australasian Music Industry Directory, "This economic hiccup will separate the real players from the cowboys, and we'll see the emergence of a stronger music industry there. For that reason, we're dedicated to expanding our directory's Asian listings because it's the only contact sometimes between Western and Asian companies."

Ocean Records of Australia, which makes records designed for Asian ears, counts on Asia for 95% of its business. Some releases are delayed, but Ocean's seven partners—including Golden Pony in Hong Kong, Doremi in Korea and Sipta Mitra in Indonesia—are large enough to absorb much of the downturn. Darren Clark, director of international product services, says, "We're showing our solidarity and commitment to our partners. We have increased our marketing and promotion budget by 25%, giving them videos and point-of-sale items."

Ocean increased the availability of its acts to work the region. Lemonjuice spent four months in Japan doing media and live gigs, while teen popster Mark Allen and balladeer Kristy will spend quality time in Japan and Korea. "It makes these acts part of the scene, and the local record companies feel more involved if they stay for more than a week or two," says Clark. Ocean is widening its range of partners to reduce its risks; it's also widening its market. Negotiations are taking place for the act Sali's June-due album to be issued in the U.S. and Canada.

Shock has made a successful foray into Asia, with a network of distributors, charting releases and direct signings. It was a blow when one of its partners, Pony Canyon, shut down then reorganized its Asian operations and publishing (the two companies released records in each other's markets). But Shock continues to find success in Japan. It signed Bodyjar for release through JVC and Big Heavy Stuff and former Pixies leader Frank Black (whom Shock has Asian rights to) on Quattro.

LADYBUGS AND MUSHROOMS

"The Japanese market is said to be flat, but they are still interested in the right records," says Caldas. Shock will concentrate on more U.S. releases through its San Francisco office, opened last year.

One of its signings, Taiwanese female punkers Ladybug, received U.S. college airplay for its "Ladybug 1998" album.

Mushroom Distribution Services, which found a niche market for its cutting-edge dance compilations (through Hong Kong distributor Foam), had intended to expand this year.

"Those plans are on hold for the time being," says GM of sales Val Eimutis. "We'll concentrate on safer markets, such as Hong Kong and Singapore and perhaps Taiwan." With Asia no longer a priority, MDS will seek an active role in the U.K. and U.S.

Queensland's industry association Q Music helped gain inroads in Asia for independent labels such as Pod and Biff Bang Pow and management companies.

We achieved a great deal of success, but we've adopted a wait-and-see approach," says Rose Pearse, business affairs manager. "We see a lot of potential there, but why go in there waving your arms when little is going to come of it? Q now is turning to Europe and such Pacific countries as Fiji and Papua New Guinea for possible markets." ■

MARKETING '98: PERILS & OPPORTUNITIES

Continued from page APQ-1

exposure, but, in order to maximize impact, you need at least three days in each of nine different markets—an extensive length of time to ask an artist to be in Asia."

ID'S AND VIDEO CONFERENCING

Sony is circumventing these obstacles with certain artists by bringing them to Singapore, where it partners with MTV Asia to undertake a heavy schedule of promotional activities that will provide regional exposure. Examples of this are Tina Arena's five-track acoustic set and Savage Garden's "Live And Loud" recording. "We may only have time to cover one country, but from there we record ID's for all our other countries and arrange media videoconferencing, which saves a lot of time but still allows us to cover all bases," says Yavasis.

Stuart Ruhin, VP of marketing, Asia Pacific, at BMG, says that his company has always had a strategy of focusing on fewer non-Asian artists in the region—otherwise, "You just end up pouring international music down a funnel."

TORN UP DOWN UNDER

"During the downturn, we're focusing even more on fewer acts," says Rubin. "We need to make the artists and the albums that we work on last a lot longer." Rubin says that there are a surprising number of releases available, whether import or local, and that focus is extremely important. "In terms of choosing the right artist, we have to listen to our local countries and be less top-down in terms of what we tell them to release," he says. In terms of current international acts, BMG is placing heavy resources behind

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MARKETING '98: PERILS & OPPORTUNITIES

Continued from page APQ-6

Natalie Imbruglia, the former Australian soap-opera star who has broken through in Europe and the U.S. with the hit single "Torn."

Sam Duann, president of Taiwan-based Rock Records, says that the Pan-China market has not been affected so dramatically by the Asian crisis to date, but that his independent label may need to prepare for problems.

"In general, we will have to spend more money on artists and production," Duann says. "The winner-takes-all situation will become more and more relevant. New artists and new music have a better chance in this type of climate—new things will give people hope as well as excite and motivate them."

RICKY MARTIN'S HOT SEAT

Sony is also looking toward breaking new international artists such as Latin act Ricky Martin in the region, through cooperation with MTV. "Sony is committed to [breaking] this artist in Asia," says Yavasis. "We were helped by MTV's selecting him as the first subject of its 'Hot Seat' and are confident that it will help break him in the region."

KEEPING THE PRODUCT FLOWING

A sample of the leading companies in the region contacted for this report emphatically shows that they are not releasing fewer albums by either international or domestic artists.

Universal's Van Dell says that necessary changes in product sourcing and manufacturing allow the label to continue releasing the majority of its front-line titles in addition to properly servicing its accounts and music buyers with back catalog.

"In any economic crunch, the back catalog suffers most," says Van Dell. "The key is to continue offering as many titles as possible—via normal sell-ins and catalog campaigns—to maintain a relatively stable base."

In Singapore, Warner says that its focus remains heavily on international artists, and, although it is releasing the same number of albums, the label finds that it has become necessary to monitor its inventory levels in a smarter way. As for Rock, the company has undergone major structural changes whereby it has created more labels—which it hopes will be more efficient and lead to increased output.





Sony Philippines signings: Wolfgang (top), Hungry Young Poets

SONY LOOKS HOMEWARD

Sony's regional headquarters looks heavily toward its domestic repertoire to maintain growth. "We need strong rosters of local artists," remarks Yavasis. "Our strategy is to develop an organic growth of domestic repertoire." Sony's most recent examples of this are in Taiwan, where it successfully broke Mandarin act Coco and resurrected idol Harlem Yu's flagging popularity. In Hong Kong, the label recently signed Leon Lai from PolyGram for $1.3 million (U.S.). "We are aggressively seeking to develop our A&R roster," says Yavasis. "Last year, we had success in the notoriously difficult market of Korea. Thailand is aggressive, and we will see the fruits of our activity in Malaysia in the next three to four months."

In the Philippines, Sony recently signed rock band Wolfgang, dance act Kulay, whose single "Delicious" will also be released in Europe, and another new act, Hungry Young Poets. It is clearly prepared to spend in this area. Even in Indonesia, where the economic crisis is probably having the worst effect, Sony has signed new artists since early this year. Says Yavasis, "We have to keep moving forward, and we are making waves."

Rock also acknowledges that its local artists are key to its continued success. Emil Chou and Wu Bai are examples of Mandarin acts who have garnered success in Chinese communities across the region, and Rock is currently developing new artists in China, Taiwan, Korea, Malaysia and Singapore. While its current marketing spending is split 70/30 in favor of established artists, Rock says that it intends to produce between seven and 10 new artists every year, so the ratio may change accordingly.

BREAKING ERASERHEADS

BMG's Rubin says that, in terms of its international repertoire, the company continues to focus on a combination of both established acts and breaking artists. "We are totally committed to breaking new acts, but we may have to look at [fewer] acts and give them more focus for the time being," he states. Eraserheads from the Philippines are an example of a BMG product that is expected to be marketed regionwide through an all-English-language album. "It's a matter of picking the right music and making it work across the region," adds Rubin.

LESS MONEY FOR MORE MUSIC

With restricted budgets, it seems inevitable that the Asian labels would find themselves with fewer ad dollars to spend.

Warner Music Singapore managing director Kathleen Tan says that her company needs to be very focused and restrict itself to fewer campaigns—but ones that offer the same amount of penetration. "We simply need to be more single-minded," she says.

Sony's Yavasis states that his label is definitely not spending less marketing cash. "We are bullish in markets like Singapore, particularly with acts such as Savage Garden, which we are supporting with major TV, radio and print campaigns. Basically, if the music is great, people will want it."

Rubin explains that BMG has a set advertising budget, which is essentially a percentage of its turnover. "If we see the artist is going to sell, then we'll spend money accordingly," he says. "And it's up to the individual countries to select what they believe will sell. It's not just about spending lots of money; it's about breaking acts at the bottom end and building them up from the street level."

COMPETITION WITH COMPILATIONS

Compilation albums are a product that can be strategically marketed to the consumer looking to receive value for money, particularly in developing markets—where the per-capita expenditure on music is already low—and also in the more developed markets where spending power is down.

Another area of marketing focus is the creation of distinctive packaging, inclusion of bonus tracks and bonus video discs and premiums to drive the consumer to retail, help build product preference and circumvent piracy.

Despite the economic downturn, "Someone has to be responsible for creating the vibe in the marketplace," declares Warner's Tan. With its big Madonna release, "Ray Of Light," Warner in Singapore split its marketing and promotion campaign into two phases. The first involved massive in-store exposure together with heavy radio and print promotion and consumer contests. The second featured a heavy TV campaign, which the label believes offers the retail sector added confidence. With 80 spots on a combination of Singapore's Channels 5 and 8, supported by heavy rotation music-video airplay, the album went platinum [15,000 units] after the first phase. Warner hoped to double sales through the use of TV advertising, in addition to creating a strong upswing in sales of the popular Madonna catalog. Approximately 60% of Warner's 1998 marketing budget has been allocated to TV advertising, 15% to in-store promotions and the remainder to radio and print. "Print is very secondary, as it tends to be too fragmented," says Tan. "For us, TV is still the prime medium, and it can also measure sales response more directly."

"Creativity is our main criteria for marketing records," says Universal's Van Dell. "The most successful marketing campaign is one that reaches the most people and sells the most records with just the right spending. In order to achieve this, lateral thinking and below-the-line promotions are key. Editorials, reviews, contests, club promotions, radio airplay, regional video-channel support and prime retail presence go a long way toward creating demand for the right artists and the right records."

Aqua is a prime example of Universal's marketing strategy that appears to have paid off. "We honed in on the band prior to any other market outside of Scandinavia, which allowed us to secure a guarantee of three promo-

Continued on page APQ-14

Hong Kong's not the only great thing Britain's given away recently



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BILLBOARD/MTV CONFAB

Continued from page APQ-1

have been. The challenge of how to protect intellectual property is no easier in the late '90s than it was in the late '70s, when the aforementioned executive, WEA International's then-president Nesuhi Ertegun, prudently recognized that technology's spread cannot be halted.

Ertegun was speaking at Kuala Lumpur's Regent Hotel, during the first Billboard Asia/Pacific Music Industry Conference, held in February 1979. Today, another Regent Hotel will play host to a similar gathering, and delegates are certain to discuss...new technologies, artist development and piracy.

The Asian Music Conference (AMC), jointly organized by Billboard and MTV Networks Asia, takes place May 17-18 at The Regent Hotel, Hong Kong. Its theme is "Reinventing The Future." Ertegun, who died in 1989, cannot be there, but his deep-rooted belief in the value of developing local talent and his equally deep outrage at music piracy will be just as relevant.

So will the need to debate the most pressing issues of the day, given that music-business professionals, whether they work for themselves, for independent companies or for the multinationals—have a common interest in identifying and executing strategies to counter the region's current economic troubles. In difficult seas, good ideas—shared in an open forum—can lift every boat.

The Asian success of the "Titanic" soundtrack (with more than a million albums sold in the region) proves that, if a movie and its music make an emotional connection, people will find the money to buy it, no matter what their circumstances.

Finding that emotional connection—the heart of music and culture—is what the Asia/Pacific industry must do to ensure its health and prosperity. Discovering and sustaining new artists will be the topic of one of the Asian Music Conference's most important sessions, "Today's Talent And The Two-Minute (That Long?) Career."

Moreover, the value of local artists as national assets, as cultural standard-bearers, is likely to be reflected during the AMC discussions. "We can produce foreign income for those artists and their home countries. Records are an export commodity, ambassadors of culture which can bring in substantial foreign earnings." The speaker? The late Nesuhi Ertegun, again, talking in Kuala Lumpur in 1979.

Today, an artist such as Jacky Cheung is proudly proclaimed by PolyGram as one of its global assets. "Our achievements in national repertoire demonstrate how major stars can emerge anywhere in the world," said PolyGram president Alain Levy recently, "and that the trend towards multicultural music...is now firmly established."

Continued on page APQ-15

Asian Music Conference Schedule

May 17-18, The Regent Hotel, Hong Kong

* * * * *

May 17 Welcoming Reception

May 18 Conference Agenda
(program subject to change)

- Registration
- Welcome Address
- *"The 900-Pound Gorilla"*
  Panelists include S.P. Beh (EMI), Sam Duann (Rock), Tom Yoda (Avex), Lachlan Rutherford (Warner Music)
- Keynote Address
- Lunch
- *"Today's Talent And The Two-Minute (That Long?) Career"*
  Panelists include Florence Chan (Fun Music), Michael Gudinski (Mushroom), Michael Hosking (Midas Promotions),
- *"Antipiracy: What Have You Done For Us Lately?"*
  Panelists include Chris Britton (KPS Retail), J.C. Giouw (IFPI), John McLellan (Haldanes), Julio Ribeiro (IMI)
- Keynote Address
- Q&A
- Closing Party

U.S. BUSINESS

Continued from page APQ-1

senior VP, sales and marketing. "We supply them with product not available in their local markets—and, following that sales mentality, we have not been affected as much as those exporters who have developed a parallel business."

In specific territories, he points to Singapore, "where we owned the island eight months ago and are now down to one HMV outlet. In Korea, where both the currency was hard hit and government regulations are very stringent on what can be imported, our volume has been cut so substantially—by over 90%—that it can't support the dealer infrastructure. In Japan, we're still doing significant business with HMV and local chains Seidensha and Shinseideo, which specialize in deep catalog. With the yen up to 130+ against the U.S. dollar, our customers have reexamined how they're marketing and cut back on their depth of titles, so our business is off about 30%. In all the markets, we are working with all our key accounts to develop special-order programs as an alternative to going out of business."



PULLING IN THEIR HORNS

Nicholas Firth, president of BMG Music Publishing, had just returned from Hong Kong before this interview. BMG has wholly owned companies in Hong Kong, Taiwan, Singapore, Malaysia and Japan, and opened an office in Beijing last December as the first major with a presence on Mainland China.

"The market overall has fallen significantly," Firth observes, "and, based on recent information and first-hand contacts, it hasn't bottomed out yet. We see at least another year of concern, but this time we won't be blindsided. Consumer purchasing of music is down, and as a music publisher, my perception is that the record compa-

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PIRATES PLUNDER

Continued from page APQ-2

director of BMG Music Publishing in Asia, has long been frustrated by the piracy situation. He sees the current Singapore situation as "dire."

"The obvious problem for us," Loiterton says, "is that piracy just eats away from legitimate sales and the publishers don't get paid." He says the combination of a 5%-to-10% downturn in the market, coupled with a 10%-to-15% piracy rate, will certainly affect BMG's revenues in the market.

"As publishers, we should be involved in action as much as we can, not only against piracy, but also the recording and sale of illegal cover versions," says Loiterton. "What bothers me the most is not simply the effect on revenue, but that this type of problem sets the standards of the industry back five to 10 years.

"In Thailand, the rate of piracy used to be 90%, and the IFPI got it down to 15%. It is now back to 50%; as we take one step forward, we take two steps back. When piracy becomes so widespread, you know you've got a serious problem, and if it continues to deteriorate, the entire Asian market will revert back to what it was 10 years ago."

POLICE RAIDS IN LION CITY

It has been reported that $17.3 million (U.S.) was lost through music piracy in Singapore last year, while a total of 133,000 pirated CDs were seized in 103 raids—more than 12 times the volume taken in 1996. The International Intellectual Property Alliance has subsequently demanded that Singapore be placed on the U.S. government's Priority Watch List.

Chee Chun Wei, CEO of the Singapore Phonogram and Videogram Association (SPVA), acknowledges the seriousness of the situation in his country. "It's pretty grave," he says. "Piracy rates have almost doubled—from 16% in 1996 to 30% last year. We are trying to approach the problem on several fronts by lobbying the government for stricter laws related to CD production and requesting more authorized police raids and the prevention of CD vendors setting up in public areas."

Chee says that progress to date has been slow, and, in spite of the new copyright legislation passed in Parliament in February, it is still too early to gauge the impact. The regulation of CD factories in Singapore is expected to be announced later this spring. In the meantime, Chee says, "The retail community is hurting, and it is not helped by the monetary crisis or the encouragement of parallel imports."

However, it is not all bad news. "A positive thing to come out of the rise of piracy is the realization that existing copyright laws are not adequate and recognition of the need to introduce new measures, particularly in Hong Kong, Singapore and Malaysia, as well as Thailand and Indonesia," says Giouw. He notes the fact that China may also be gradually opening up with its recent change of government and will be looking more toward an open economy.

This is important for the record industry, as it may allow the labels to open offices in China and thus be able to exert a higher degree of control. Giouw also cites new markets, such as those of Indo-China—Vietnam, Laos and Cambodia—that have high growth potential but are also potential hunting grounds for the pirates.

"They will probably find new locations as soon as any local government catches up with them, as was the case in China," says Giouw. "It's a long battle. The situation in Macau is particularly alarming because it is difficult for any normal legal process to take its course due to the high level of Triad [organized crime] infiltration. It is a territory of less than half a million people, where everybody knows one other. Any effective combative operations are difficult unless the government is strong."

BLACK HOLE OF MACAU

The future in Macau appears unclear. "In the next 18 months, the political situation will be difficult; therefore, nobody will be doing very much about issues such as this," says Giouw. "It's a black hole."

The industry estimates that, by the end of this year, Macau may have the capacity to produce up to half a billion CDs, against a local consumption of less than 1 million. Audio consumption alone for the Asian region—not including Japan—is 300 million to 400 million CDs. Most major software companies have stated that they have not ordered pressing in Macau, which means that all product coming out of the Portuguese enclave is either pirated or unauthorized. ■

SIX QUESTIONS

Continued from page APQ-2

To what degree is MTV working to create joint ventures with the labels and the retailers to maintain market presence?

The network has created a new tertiary revenue stream through various forms of merchandising, including the creation of compilation albums with labels like Universal Music and PolyGram to create both marketing and revenue benefits for both parties. "MTV Alternative Nation" [distributed through Universal Music and backed by Levis] and "MTV Most Wanted—Boys" [PolyGram Records] are doing great business all over the region through such retail outlets as HMV, Tower Records and Borders, and to-date sales figures are estimated to be in the hundreds of thousands. In India, MTV has worked with Magnasound on "Unplugged Colonial Cousins" and PolyGram on a Hindi remix called "MTV's Laila." In Tawain, we released a Mandarin version of the "Macarena" single with the independent label What's Music! We will certainly continue to work with the record companies to produce similar product.



Unplugged Indians: Colonial Cousins

Across your network's Asian feeds, what is the current domestic-vs-international airplay schedule?

It differs according to the territories we broadcast into. In India, we play 70% Indian and Hindi soundtrack product and 30% international product. The same mix exists in Taiwan, where it's 70% Mandarin vs. 30% international. These are the mixes that our audiences want. In Southeast Asia, it is market-dependent. For example, in the Philippines it is not so necessary to localize because there is more demand for international music. For every major market, the music mix is driven by the local consumers, with additional input from the labels. To ensure we have the right balance, we have our own TAR (Talent & Artist Relations) people on the ground in the various markets helping us decide what we should be playing.

—Ann Tsang





Continued from page APQ-6

outlets nationwide. The song quickly went top 40 at several large-city radio stations. Another single, "Bunga (Flower)," climbed up to the top 10 on various radio charts, says Ramawy. SMI staged a promo tour for major markets in Java with live interviews, trivia events and showcases. Music videos were produced for "Radja" and "Bunga," directed by award-winning Rizai Mantovani, at Avant Garde studios in Jakarta. These clips gave the band access to TV time—the real dictator of success here.

"Radja" and "Bunga" both hit No. 1 on the Hard Rock FM charts in Jakarta. "They were an underground band from Bandung, so many listeners already had heard them live," says Hard Rock FM music director Rusli "Sly," who adds, "They were a regular cover band at Hard Rock Cafe before their phenomenal growth."

Retail: Sales are stronger in different urban areas, says Widiana H., marketing director for Indonesia's largest music retailer, Disc Tara. Sales are good in the band's hometown of Bandung and certain areas of Jakarta, with little in-store promotion other than goods displayed on the new-release rack. SMI provided key retail staff with /rif T-shirts and a range of promotional material to raise consumer awareness. "With sales of 120,000 copies, /rif's debut album has paved the way for the band's future," says SMI's Ramawy. **—DEBE CAMPBELL**

asia pacific QUARTERLY

TAIWAN

Artist: Shunza
Album: "Shunza"
Label: Wow Music

While homegrown R&B is relatively new to Taiwan, the success of Wow Music singer/songwriter Shunza proves that it can be viable. Her debut album, "Shunza" (Wow Music), released last November, has spent three months on the IFPI Taiwan Local Top 20.

Shunza, who was born in Beijing, took a circuitous route to Taiwan. Her family moved to Berkeley, Calif., when she was 6. "When I got to the States, I listened to the radio a lot and got really into black American music," Shunza says. "I didn't know any English then, so I just kind of memorized the top 20." In her teens, her family headed to Switzerland, where she studied at EJMA (School of Jazz and Contemporary Music) and would later work as a teacher. While in Switzerland, she also performed with Swiss rap group Duty Free. She was signed to Rock Records subsidiary Magic Stone after her mother passed a demo tape to the company at MIDEM. Magic Stone decided to use her as the debut act of its new label, Wow Music.



Media: Peter Hsu, program manager at the Voice Of Taipei radio station, says part of Shunza's success is due to audiences looking for an alternative to the singer idols who have traditionally dominated Taiwan's charts. "She's a very good vocalist, and she writes too," Hsu says. "I think that record companies are seeking new talents from overseas to specialize in new forms of music because people in Taiwan are looking for something new."

Retail: Shunza's eponymously titled debut album has sold an estimated 200,000 units. The singer also is featured on the first single from established star Alex To's best-of collection, "Timeless Classics" (Rock), in a remix version of "Really Miss You." Released in March, that album has already spent over five weeks on the IFPI charts. Shunza is currently at work on her second album, but says she has ambitions beyond Taiwan. "I need to prove to American people that Asians can sing," she says. "I just want one of us to make it there."

—VICTOR WONG

MALAYSIA

Artist: Camelia
Album: "Camelia"
Label: Universal

Malaysian singer Camelia is considered the most media-friendly artist in the country at the moment, so much so that she's entered the Malaysian Guiness Book of World Records as the most-photographed singer. While her fetching looks are a plus, her strong voice has also won her media support.

The 23-year-old singer honed her style via lessons from both Malaysian and Indonesian vocal coaches. Her most recent eponymously titled EP for Universal Music features three songs from her debut album, which came out in early 1997, including "Hatiku," a cover of the Diane Warren song "How Do I Live Without You," with Malay lyrics.

Media: "She's got both the looks and the voice," says Siti Noraini, a producer and DJ with Radio Kuala Lumpur. "Vocally, she doesn't sound like the rest, she has her own style: a little Malaysian, a little Indonesian. Malaysian TV stations RTM and TV3 feature Camelia prominently on their entertainment shows. "She has a strong voice and mature presentation," says TV executive Nik Ramzl. "She appeals to a whole family rather than just teenagers. Her target audience is much larger. There are definitely big things ahead for her."

Universal plans a second full-length album for Camelia this year with a more pop feel, believing that the R&B slant of her debut may have hurt sales. "The market isn't ready for total R&B albums," agrees Camelia, who cites Mariah Carey, Toni Braxton and Shelia Majid as vocal influences. "The next album will have more ballads on it."

"Camelia's second album is a regional project," says Amran Abu Bakar, Universal A&R manager. "It will be released in Indonesia, Singapore, Thailand and Hong Kong. Japan is tentative. Camelia's got the rare combination of talent, looks and discipline."

Retail: "Camelia's potential is there," agrees Herbert Sunil, assistant manager of the Salem Power retail chain, while showing more restrained enthusiasm than the media. "Her vocals are good. It will be interesting to see how the second album fares in the current economic slowdown." **—ALEXANDRA NUVICH**

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JAPAN PROMOTES AGGRESSIVELY

Continued from page APQ-4

success Victor has had promoting Chinese rock band Hei Bao in Japan. On the other hand, the label has been very successful over the past few years in promoting Japanese female idol star Noriko Sakai in Taiwan. This fall, Sakai will play live dates in Hong Kong, Beijing and Shanghai as Victor tries to build her popularity in Asian territories beyond Taiwan.



Pop duo Puffy

Sony Music Entertainment (Japan) is aggressively promoting Japanese acts it thinks will appeal to Asian audiences. Last month, the label sponsored a promotional tour by Japanese techno star Ken Ishii that took in Taipei, Singapore, Bangkok, Hong Kong and Manila in support of the Southeast Asian release of Ishii's two most recent albums, "Jelly Tones" and "Metal Blue America."

PROMOTING PUFFY

Other SMEJ acts the label is pushing in Southeast Asia include the female pop duo Puffy, whose eponymous debut album Sony says has sold some 200,000 units in the region, and pop-rock unit T.M. Revolution. In terms of Asian artists Sony is promoting in Japan, the label has high hopes for Philippine hard-rock band Wolfgang, whose album "Worm" was released on Sony Records March 1. And on March 21, the label released a compilation titled "Asian Beats," comprising tracks by a wide variety of artists from the region, including Coco Lee, Harlem Yu, Anggun and Ai Jing.

The Japanese label that has performed best in Asia is indie dance/pop label Avex. One Taiwan industry source estimates that Avex acts Namie Amuro, globe and trf sold a total of 1.2 million albums in that territory in 1997. Tetsuya Komuro, who produced those acts, also held a highly successful "TK Family" tour in the region in summer 1997, followed by dates in China and Hong Kong with Amuro and his new band, Museum, in November.

But Komuro's efforts to find and develop new Asian artists by means of TK News, his joint venture with News Corp., seem to be on hold, with the venture having done next to nothing since being set up in late 1996. That inactivity had more to do with behind-the-scenes maneuvering in the Japanese music business, though, so it's too early to discount Komuro as a player in the broader Asian music industry.

Sony's Mori speaks for many in the Japanese industry when he says the Asian economic crisis doesn't mean Japanese music companies will halt all their activities in the region. "We're not going to do nothing just because the market is slow," he emphasizes. "If we have something we can sell, we'll sell it. But rather than launching large-scale campaigns, we want to carry out each project one at a time." ■

MARKETING '98: PERILS & OPPORTUNITIES

Continued from page APQ-8

tional visits to the region by the band, prior to our commitment to support the release," says Van Dell. Music networks MTV Asia and Channel V were brought into the promotional loop and guaranteed support for the act. Prior to its March Asian promo tour, Aqua was selected by Channel V as its "Chosen One" in February, and MTV Asia featured the band as its "Artist of the Month" in April. Universal's plugging of all singles from the album, coupled with the band's continuous and massive exposure in all trades, on radio, regional and terrestrial TV, through retail and in the press, has branded Aqua in a way that Universal says will guarantee a solid fan base for future albums. Current album sales have already exceeded 1.9 million units region-wide. ■

EUROPEANS RETHINK OPTIONS

Continued from page APQ-4

SINO-SWEDISH RELATIONS

In Sweden, MNW Records had—prior to the economic crash in Asia—forged strong inroads into Japan, Taiwan, Hong Kong, Thailand, Malaysia and, unusual for an independent, into mainland China. MNW's director for Asia, Jean Hsiao Wernheim, is confident that the downturn will, in fact, have long-term benefits.

"There's been a shakedown, for sure, but from my viewpoint the only real change is that the markets have become more competitive and hence more selective in their choice of material," she says. "In countries where it's particularly tough, like Korea, the disappearance of some wholesalers is not necessarily bad from our point of view. Those that remain are the strongest and better for us to work with anyway. As with any kind of crisis, the fittest will survive. And the smarter Asian companies have already moved to restructure and adapt to the changed market conditions."

Japan, again, is an MNW priority; the Swedish company has high hopes there for the rap-rock act Clawfinger and the pop-jazz act Yorgos, whose TriStar/Sony album has already sold 18,000 units, according to the label. Taiwan is also proving important both as a market in its own right, especially for MNW indie-pop act Cinnamon and girl vocalist Cam, and as a musical bridge to China. Though, as Hsiao Wernheim notes, "China also has its own distinct tastes, and as the infrastructure there is virtually nonexistent, it represents a very different place in which to do business. We toured [dance-rap act] Look Twice there last year, and the reaction was excellent."

DANES ROCK ASIA

In Copenhagen, EMI-Medley international director Thomas Hoehne stresses the need to "support our colleagues in Southeast Asia during what is undeniably a difficult time." But, despite the slump, for Hoehne it's largely "business as usual. In fact, business is good! Across the



More than 800,000 sold: Michael Learns To Rock

region, we have sold approximately 800,000 units of the new Michael Learns To Rock album, 'Nothing To Lose,' while the 'Paint My Love: Greatest Hits' album by the group continues to move well and has now topped 3.1 million units."

A firm believer in the notion that, in times of crisis, "People need to listen to good music, to escape their daily problems for a little while," Hoehne is fine-tuning the company's promotional campaigns in line with the "widely varying" market conditions. EMI-Medley is now readying a broad pan-regional push, for example, for the male duo Breeze, whose first single, 'Just A Feeling,' received radio promotion early this spring.

"As is [the] usual procedure with our acts," says Hoehne, "we are planning a promo visit with Breeze to Hong Kong, Singapore, Malaysia, Indonesia and Taiwan, beginning mid-May, just after the album release, until the beginning of June. During a second leg, we will tie up the countries we missed first time around." Later in the year, a similar campaign will be put into place for former Cut'n'Move lead singer Zindy.

FEARS FOR JAPAN

Virtually across the board, the multinational majors have issued profits warnings because of weaknesses in the Far East markets, though PolyGram has reported it can shrug off the worst of the crisis thanks to its strong local repertoire. Sony, meanwhile, which reports prolits in Japanese yen, says it will weather the worst of the storm thanks largely to the powerful sales of the "Titanic" soundtrack.

Among U.K.-based exporters, Graham Lambdon, managing director of Lightning Export, voices fears that the malaise, particularly affecting Thailand, Korea and Indonesia, will spill over into the company's primary foreign market, Japan.

"It's certainly affected us," says Lambdon, who has built a

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strong business in Asia for dance, indie, mid-price and budget material. "Not only are the Asian currencies weak, but the U.K. currency is very strong. In effect, it's a double-whammy, exacerbated by strong sales of local artists."

In a business that "does not enjoy huge margins," says Lambdon, "we must look to find products at attractive prices which may not be available locally and where we can look to make a reasonable profit. You simply cannot work on margins of 2% or 3%."





In Hong Kong, another blight for Lightning was the new copyright law, designed to stem parallel imports and battle piracy, approved shortly before the handover from Britain last year. "The law has had the effect of also keeping out a lot of legitimate product, and this has certainly hit us badly," says Lambdon. "I think it has deprived the Hong Kong consumer of choice and could actually be encouraging piracy. Local criminal elements are likely to move to take advantage of the situation by putting illegal compilations onto the market."

Jonathan Gilbride, until recently managing director at another prominent U.K. exporter, Caroline International, also bemoans the new Hong Kong copyright law ("a very damaging piece of legislation, which wiped out our most important Asian market virtually overnight") and cites it as part of "a combination of negatives in Asia."

The relatively high price of CDs in the U.K., due to the strength of the British pound, also has prompted Asian buyers to obtain their product elsewhere within the European Union. "Given that retail CD prices are 20% to 30% higher in the U.K. than Belgium, for example," says Gilbride, "if you were an Asian buyer, who would you buy from?" While stressing that "We will get through the Asian downturn as we have got through other crises," Gilbride notes too, "It's certainly not easy... It's a matter of day-by-day monitoring and keeping faith with our customers." ■

U.S. BUSINESS

Continued from page APQ-10

nies are pulling their horns in. We act as our own sub-publisher, and we're not retrenching in terms of cutting back on our presence. At the same time, we're not expanding as we had been the last few years. We continue to be active in representing other companies, but we're more careful on advances, with some of the Asian markets down 30% to 50% or more."

For Rhino Records, Peter Pasternak, senior director, international sales and marketing, says, "There's definitely a slowdown in territories where companies tend to import product, like Korea and Indonesia. In our priority area of deep catalog sales—where we're dealing in hundreds of units rather than thousands—unless there's a policy in place for local manufacturing, the product just isn't getting there."

To cope with the situation, he points to the creative approach of Calvin Wong, Warner's Southeast Asia VP of marketing. "He's kicking around regional compilations of both our artists and genres and making catalog sales more of a priority," Pasternak says. "One example is our 'Everybody Dance' two-CD mid-priced package [$19.98 U.S.] with classic Atlantic and Sugar Hill Rhino-controlled titles and mixes by top American people. We're aiming to hit the younger buyers over there and get their attention to our full catalog. Our 'Titanic' package, 'Songs As Heard On The Fateful Voyage,' has done extremely well since last June, particularly in Japan."

POST-NOVEMBER REBOUND

The situation is even better for Rykodisc, according to John Telfer, international director. "All our deals are with licensees," he says, "with Videoeast in Japan and the Rock Record group in Taiwan, Singapore and Hong Kong. While business started to dip last November, we have rebounded nicely, and sales are up a bit. We are less hit-driven and have encouraged our licensees to do their own compilations from the Rykodisc catalog. We want them to offer low-priced compilations as loss leaders and use them to introduce new artists for future sales. These are typically upper-midline-priced at about $11.98 U.S. Another bright spot was the mid-February 10-day Taiwan concert tour of Marta Sebastyen and Muzisikas from Hungary, which is expected to produce 50,000 album sales from their catalog."

Continued on page APQ-16

BILLBOARD/MTV CONFAB

Continued from page APQ-10

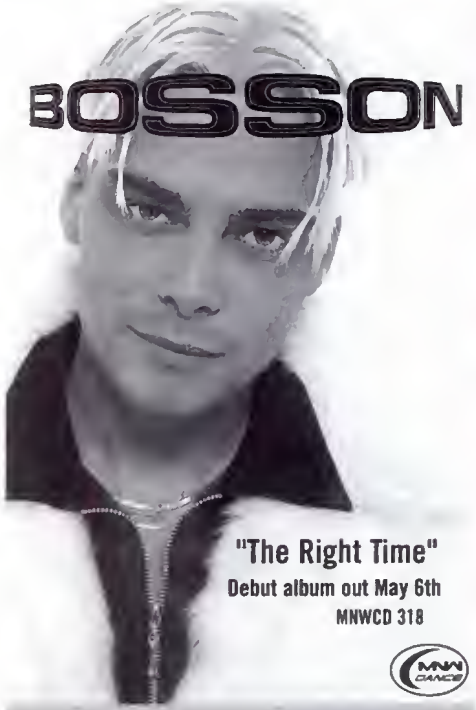
Levy's words echo those of another label executive, spoken at Kuala Lumpur's Regent Hotel all those years ago. "There's no reason," said WEA International's Paul Ewing, "why this region cannot develop another Abba, Silver Convention or Boney M."

That's even more true today, even if the reference points are the Backstreet Boys, Aqua or the Spice Girls. In 1979, Asian songwriters, producers and recording artists did not have the quality of production and presentation that they do now, nor the avenues for exposure, such as MTV and Channel [V], in their region.

In 1979, music consumers in Asia saw a British or American act—and then saw one of their local artists. The difference, in style if not in substance, was often so great that it was the international names who earned the consumer's money. Today, everyone has the same tools to offer their artistry in the best possible way, to reach the largest audience, at home and abroad.

And so for Asian artists and music, as for Asian music-industry professionals, the future is ripe for reinvention. ■

Adam White, Billboard's international editor-in-chief, was in Kuala Lumpur for the first Billboard Asia/Pacific Music Industry Conference, and plans to be in Hong Kong for the latest edition.





NEXT SOUNDS

Continued from page APQ-13

THAILAND

Artist: Peter Corp Dyrandal
Album: "Hinpa Ga Darb"
Label: Grammy Grand

Petar Corp Dyrendal—part Danish, part Thai—is tha latast succass among Thailand's "luk kreung," tha term used to describe thosa of mixad Western and Thai descent. At 22, Dyrendal has captivated teens and young adults not only with his gorgeous looks but also his uniqua daep-toned voice, which distinguishas him from other teen-pop singars on the market here. The multilingual singer—ha spaaks Thai, Danish, English and German—grew up in Danmark. Traveling back and forth to Thailand, he began his career in TV commercials and as a model bafora signing a record deal with Grammy Grand, an affiliate of the media conglomerate Grammy Entertainment. His dabut album, "Hinpa Ga Garb," was relaased last October and faaturas tha upbeat singia "Chao Tui Yu Nai (Whera's The Buffalo?)," which popularized him overnight.

Media: "Tha faedback [from tha singia] was overwhalmingly positiva; Peter has becoma a huga hit in no time," ssys Wichit Kawangsabye, the executiva producer of Hot Wave 91.5 FM and Green Wava 106.5 FM, the major radio stations of A-Tima Madia, another company affiilatad with Grammy Entertainmant. "His singies topped the chart of Hot Wava." Frequent exposure in teen and fashion magazines also helped. And undoubtably it halps that Grammy owns numarous radio and TV outiets to faature its star.

Retail: It was the release of a melodic ballad, "Chai Kon Naung (Just A Guy)," that sent sales of Dyrandal's album past tha 500,000-unit mark, according to his iabel. Several months after its release, the album is still selling wall, raports Imagina, tha record store in Bangkok's downtown. Unlike other singers who star in TV series and movies, Dyrendal would like to concentrate on his singing career and do ona thing at a time. "Whan somebody is gonna do somathing naw," ha says, "thay have to do it the best they can and put 100% into it."

—PENCHAN PHOBORISUT

SINGAPORE

Artist: Kit Chan
Album: "Revelations"
Label: Ocean Butterflies

Singapore's Kit Chan had everything against her when she released her sixth album, "Revelations," last December. Yet, it became a hit not only in Singapore but



in Hong Kong as well. The album, which consists of pop ballads, hit gold status in Singapore with sales of over 10,000 units and sold more than 30,000 copias in Hong Kong. "Revelations" is Chan's first Cantonase album, but it became a promotional nightmare for har production company, Ocaan Buttarflies Production Pte Ltd, and distributor, PolyGram Racords. Singapore's official Chinese language is Mandarin, so dialects such as Cantonase ara not allowed on radio and TV.

So Chan's labei specially recorded an instrumantal track, "I'm Afraid," with Chan humming along to it. Miraculously, it went to the top 10 of tha Chinasa pop charts. "Wa had to think of a noval way to get har airplay," says Colin Goh, executive director of Ocean Butterflies. "I liked the songs and thought it was a pity that no one could haar tham. Than I remambered her demos and tha instrumental versions. So that's how tha idaa cama about."

Media: It was the first time that an artist hummed a hit song on radio, and programmars loved tha idaa. "It sounded like a new wave for Chinese pop," says Danny Yeo, DJ for FM 93.3. "It's vary rare to hear such a clean and claar voice, and it want down wali in my daily morning show. It just crosses barriars." To pava tha way for Chan in Hong Kong, Ocaan Buttarflias had har audition for Jacky Cheung's Cantonese musical, "Snow Wolf Lake." She got a major role, and it built her profile in Hong Kong. Whan tha show travaled to Singapora in November, it created a damand for tha album's raiaasa the following month.

Retail: "By the time we went to retail with in-store displays," says Patrick Keh, PolyGram's product managar, "people already knew about her. We built on that with calendar giveaways and meet-the-fans sassions at several stores." Chan's career began in 1994 with her debut Mandarin-language album, "Do Not Destroy The Harmony," which earned her a best-newcomer award hare. Each of her subsaquant albums was a hit in Singapore, Hong Kong and Taiwan. This spring, she is promoting her second Cantonese album, untitled at press time.

—PHILIP CHEAH

PHILIPPINES

Artist: Jaya
Album: "In The Raw"
Label: Viva Records

One of the Philippines' best-selling artists is Jaya, whose most recent album—and her second release on the Viva Records label—is "In The Raw." The disc has sold nearly 200,000 units since its release last August, says Jun Padpad, sales manager of Viva Records. The daughter of Elizabeth Ramsey, a movie star in the Philippines, Jaya has show business in har blood. She has benefited, some observers say, from her soulful vocal style and composers who have provided her with simpla lyrics and catchy malodias.

Media: Part of Jaya's success is that her music appeals to a wide range of listeners, says Raymund Santas, assistant station managar for radio station 102.7 StarFM, which plays Jaya's songs haavily. 'Jaya's songs are for the masses and for the upper classes as well," Santas expiains. " She has a sound lika Anita Baker and sings soul and R&B, but in a Filipino style. She's called tha 'Queen of Soul' hara. Sha has a graat voica and can handle any song and put her own stamp on it."

The song titles of Jaya's hits have also become titles of movias, adding to the recognition factor. Says Bambi Diploma, Viva Records advertising & promotions manager, "There is a Viva Films division (under Viva Entertainmant Group, tha parant company), and tha formula is to maka movias with song titias recorded by Viva singers." Viva Entertainment Group also produces primetima talavision programs that air only on Channei 7 (GMA Natwork), and Jaya is abia to gat har songs piayad as background music. She's a guest host for a noontime Channei 7 show, "Eat...Bulaga!" In addition, Viva Entertainment Group has a cabie-television channel, Viva Cinama, which faaturad a taped parformanca from Jaya's sold-out concert at Metro Manila's Folk Arts Theater.

Retail: Viva Records also has worked with various music ratailers in promoting Jaya. Tha labei organizad album-signing tours for tha artist in aarly April, which saw her visiting music stores in tha Cubao and Quezon City areas and in Matro Maniia, where Music One, the country's only megastore, gave prominent display to a banner promoting her album.

—DAVID GONZALES

U.S. BUSINESS

Continued from page APQ-15

At Fantasy Publishing, Bill Belmont, director of international copyright and licensing, notes that the heavily jazz-oriented label has had a network of longtime licensees in the Far East. These include Victor Entertainment in Japan, Festival in Australia and New Zealand and Rock Records in most of the other territories. "The situation in Asia is confusing in many ways," he observes, "and it's difficult to explain the impact on our revenue.

"We have about 2,000 catalog items, and in Asia have carefully created customized compilations that work for each territory," he adds. "As an example, the Indonesian company had a series of 25 jazz compilations on cassette that did well in a small market. In Taiwan, we developed a four-volume 'Jazz Encyclopedia' in Chinese and did the same for Korea with special-language selection. In Japan, JVC came out with 20-bit and XRDC masters tailored for high-end hardware. We haven't gotten royalty payments for sales in the past six months, but up to now we're still getting fairly consistent orders and steady payments from Korea, which probably took the hardest financial hit. One positive factor for us is that we sell all goods copyright-inclusive, a bonus for local marketers."

PROPAGANDA AND PAYMENTS

Cherry Lane Music Publishing was the first music publisher to open an office in Beijing more than four years ago, operating with subpublishers in other areas, notes senior VP Aida Gurwicz. "We've seen some extraordinary changes there [China], and you have to change your entire perspective and reduce expectations on what is reasonable when it comes to China," she says. "The key music audience is about 500 million in the coastal metropolitan cities. While much of the population is very poor, virtually everyone owns a cassette player and will spend the equivalent of 25 to 50 cents for our tapes.

"Five years ago," she observes, "no one in the government's propaganda department that oversees music had any understanding of the concept of music publishing, mechanical rights or copyrights. Today, we're licensing records and getting payments on masters and mechanical royalties. We recently got an e-mail that our John Denver collection had been licensed to a major label that is paying on both mechanicals and masters. Once a precedent like that is set, hopefully the floodgates will open.

> **"We have about 2,000 catalog items, and in Asia have carefully created customized compilations that work for each territory. As an example, the Indonesian company had a series of 25 jazz compilations on cassette that did well in a small market. In Taiwan, we developed a four-volume 'Jazz Encyclopedia' in Chinese, and in Japan, JVC came out with 20-bit and XRDC masters tailored for high-end hardware."**
>
> ***—Bill Belmont, Fantasy Publishing***

"In Japan, we haven't felt the hit at all," she adds. "Based on mechanical licenses and synch requests, print-music sales for local-language versions, and sales of our *Guitar Magazine* Japanese-language edition, we're doing OK. We were hit hardest in those territories where we've never had a strong presence, including Taiwan, Indonesia, the Philippines, Malaysia, Hong Kong and Korea."

Also relatively unaffected is peermusic, with Else Lau, Asia Pacific regional manager, observing, "The increasing tendency to generalize over an entire universe has cast a dark, unjustifiable cloud over the entire region, although only a few territories such as Thailand, Korea and Indonesia have had serious economic problems. We'd be foolish not to recognize these problems, but as a company have been less affected and have maintained a steady level of business."

Peermusic currently maintains operations in Singapore, Taiwan and Hong Kong and has a joint venture with Red Star Productions in China. "Our positive performance is attributable to our representation of such successful local composers as Tan Kah Beng, Kuo Tze and David Wu and their popularity in our key markets," she adds. "We also benefit from more mature payment mechanisms in the region, which have improved cash flow, and the considerable success of Celine Dion in Japan, as one example. Our downside has been limited by the fact that the countries with the greatest level of economic turmoil are relatively small music-publishing markets for us."

KOREAN OPPORTUNITIES AND THE LONG HAUL

Regardless of the current impact on sales and the bottom line, most executives agree that the Asia Pacific region has a great future for the industry.

"In general, our perspective on the area's current economic plight is like Wall Street's," Cherry Lane's Gurwicz says. "When the market is underpriced, that's the time to buy. We are looking at Korea as one territory with lots of opportunity to do something substantial. It will take time, and patience is the key—just like five years ago when we went into China and everyone thought it was premature."

"What's happening in Asia now in no way limits our long-term commitment to the region," emphasizes BMG's Firth. "We think this is a short-term setback—perhaps a couple of years—and we're there for the long haul."

For Valley Music's Alterwitz, "This downturn is cyclical in nature, just as Japan was hit with the deflation of the mid-'80s and recovered very nicely. The rebuilding period depends on a lot of factors, and we see Japan coming out of the situation earlier than other territories, perhaps a year. For others that are harder hit, we're not sure they'll ever get back to where they were, but we expect to be doing good business everywhere in the next few years." ■

Online Retailers Slash DVD Prices

Competition Over New Format Heats Up In Cyberspace

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—DVD is still largely attracting the classic early technology adopter, and a growing number of retailers are targeting those customers in what has become one of their natural habitats—cyberspace.

The competition among online DVD merchants to get an early foothold with the fledgling format already has sparked a pricing war as fierce as any on the music front.

Currently, the landscape of Internet DVD retailers reveals a combination of specialty sites that sell only DVD titles (or DVD and laserdisc product) and larger multi-category merchants that have added DVD to the mix during the past year.



The former category is represented by aggressive newcomers such as DVD Express (www.dvdexpress.com) and Mega DVD (www.megadvd.com), and the latter by Reel.com, Videoserve.com, and Amazon.com.

The success of DVD has been particularly noticeable to the larger stores, many of which report greater per-unit orders for DVD than for any other product they sell.

"DVD is holding as the product that people buy the most of per visit," says Michael Mason, principal and co-founder of Videoserve.com. "The purchase rate [for video] is around two pieces of product, but with DVD we are looking at a little over three per visit. This is a very purchasable product. A lot of people are building libraries."

The early crowd of DVD sites has sparked a recent domino effect:



Brothers Michael Mason, left, and David Mason are the co-founders of Videoserve.com.

price-slashing. For now, it seems to have bottomed out at 30% off the suggested list price. Reel.com reduced its prices 30% in March, as did Amazon.com on selected titles. And in response to the increased competition, DVD Express recently told Billboard it will drop prices to 30% off for all new releases and best sellers. All sites charge various additional shipping fees.

"There is no authoritative source for DVD yet, so we felt we had to be more aggressive on our pricing," says David Risher, Amazon.com's senior VP of product development. "Also, because the technology is still so new, it is kind of a chicken-and-egg scenario with getting people to buy the hardware. This kind of pricing will give them an added incentive and motivate more people to try it."

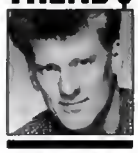
Mike Dubelko, president of DVD Express, says that although the price reduction makes doing business a bit trickier, it is a positive sign for the format. "People are trying to get market share real quickly, so we are all fighting to have the best pricing," he says.

DVD Express stocks all of its own product and does not ship through a third-party distributor. Dubelko points out that companies such as Reel.com and Amazon.com, which do use outside distributors, could be

(Continued on page 57)

Clothes And Home Goods Give Music A Run For The Money

BUYING TRENDS



by Don Jeffrey

TIME AND MONEY—who has enough of either? Two weeks ago, this column dealt with activities that compete with music for people's time. This article is about pursuits that vie for consumers' dollars.

Strategic Record Research compiled a list of pastimes and polled people over the phone to find if they were spending more, less, or the same amount on activities than in the previous year. Responses from 8,609 subjects were tallied.

Of the total, 3,312 people, or 38.4%, said they were spending more money on music than a year earlier. In that respect, music was topped only by two other categories—clothes (3,946, or 45.8%) and home and family needs (4,798, or 55.7%). Consumers said they were coughing up more on music than on videos, sports equipment, dating and going out, video games, and software and CD-ROMs.

How do results break out demographically?

Four age and gender groups were virtually tied for the largest percentage of consumers who increased their music spending. Males between 12 and 17 years old accounted for 11.5%, males aged 18-24 accounted for 11.6%, females aged 12-17 accounted for 11.6%, and females aged 35-44 equaled 11.6%. What's significant about the first three groups is that they represented only 7.3%, 8.5%,

(Continued on page 55)

CCM Contributes To Gentrification Of Mail Order

BY BILL HOLLAND

WASHINGTON, D.C.—Collectors' Choice Music (CCM) is a mail-order catalog label with a difference—actually, with several differences—that make it particularly attractive to customers and special in this somewhat arcane part of the record business.

Initially, mail-order music offered passive customers the chum of label vault offerings—at best, presenting predictable and often shoddy best-of releases slapped together by labels' special-market units; at worst, filling up the pages of cheaply produced catalogs with releases not many music-driven people wanted to hear.

But in recent years, all that has changed. In the CD era, companies are dealing with stay-at-home customers, many of them baby boomers, who are much more music-wise. Mail-order catalogs have improved, with better paper, snappier design, more informed copy, and, most important, product that customers often couldn't find in record stores. That's where CCM scores big.



ANDERSON

Located in Itasca, Ill., on the outskirts of Chicago, CCM was formed in 1993 out of the ashes of music catalog granddaddy Publisher's Central Bureau (PCB), which in its last days, despite a disastrous management shift to Random House, had begun to emphasize collector-oriented reissues.

CCM is part of the mail-order empire of Playboy Enterprises, which at the label's founding already operated the successful Critics' Choice Video, one of the largest sell-through video firms in the country.



CCM had a leg up by acquiring PCB's mail-order customer list, but it also got the merchandising, music, and graphics talents of former PCB staffer Gordon Anderson, now its director of merchandising.

Executives say CCM has been a success since its first mailing in October 1993 (with Joan Baez on the cover).

"These people were hungry," says Anderson. "They had not had a mailing in quite a while, and when they got one, they fed themselves."

Anderson says he patterned his music-collector roster approach on

(Continued on next page)

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VIACOM reports that first-quarter earnings from Blockbuster Video stores rose 5.5% to $198.2 million from $187.3 million in the same period last year, on a 13% increase in revenue to $930.4 million from $823 million. There were 6,018 video stores at the quarter's end, 330 more than a year ago. For Blockbuster Music, Viacom reports a $2.5 million loss, compared with earnings of $400,000 a year ago. The music stores' revenue fell 6.8% to $133.3 million from $143.1 million because the store count dropped to 393 from 470.

The New York-based entertainment and retail company also reports strong gains for MTV Networks, which includes MTV and VH1, due to higher advertising and affiliate sales. Cash flow (earnings before interest, taxes, depreciation, and amortization) rose 16.8% to $133.8 million from $114.5 million a year ago, as revenue climbed 18.5% to $361.3 million from $304.7 million. The greatest subscriber growth was for the joint venture MTV Asia, which grew to 66 million households from 48.2 million a year ago.

Viacom's Paramount Pictures unit posted gains of 26.4% in cash flow to $135.2 million and 1.6% in revenue to $791.5 million, with earnings driven by the success of the film "Titanic."

ALLIED DIGITAL TECHNOLOGIES, a replicator of CDs and tapes for record companies, announces that "certain members" of management and a subsidiary of Citicorp (Citicorp Venture Capital Ltd.) are taking the company private in a leveraged buyout at $5 a share, or $68.3 million. The investor group is called 399 Venture Partners. The merger is expected to be completed in August. Allied said on April 21 that it had received a $5 share bid but declined to say who had made it.

RENTRAK, the revenue-sharing video distributor, says it has entered into a distribution deal with Major Video Concepts, its first with a traditional video distributor. Under the deal, Major Video will market and promote Rentrak's pay-per-transaction system to its account base of 8,000 video stores, supermarkets, and other retailers. Portland, Ore.-based Rentrak also says it began operations in the U.K. on May 1, with a joint venture, Rentrak UK Ltd., of which Rentrak Corp. owns 25%, Columbus Group plc owns 66.7%, and Rentrak Japan owns 8.3%.

CDNOW, the online music retailer, reports that first-quarter revenue jumped 288% to $10 million from $2.6 million in the same period a year ago. The net loss for the three months that ended March 31 widened to $9.2 million from $544,000 a year ago. Jenkintown, Pa.-based CDnow says it added 135,000 new customers in the quarter for a total of 432,000 who have purchased recordings from its World Wide Web site.

AMAZON.COM, the online bookseller that is entering the music business, has filed for a $275 million junk bond offering and will use proceeds to retire existing debt and fund possible acquisitions. The bond sale will be made through Morgan Stanley Dean Witter. The Seattle-based company also reports a first-quarter net loss of $9.2 million on $87.3 million in sales, compared with a loss of $3.04 million on $16 million in sales in the same period a year ago.

LIQUID AUDIO, developer of online music delivery systems, will provide technology for online music-streaming firm RealNetworks' newest platform, RealNetworks RealPlayer G2.

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CCM CONTRIBUTES TO GENTRIFICATION OF MAIL ORDER

(Continued from preceding page)

the '80s-era Murray Hill label, run by his former boss, Bob Hyde. He says he "saw very quickly that licensing is the only way to achieve the margin you need, as opposed to buying finished goods from labels."

He was also smart enough to start a search service, one that gives him a much more focused idea of what his customers are looking for and can't find elsewhere. And on top of that, because some searches came to a dead end, he decided to inaugurate a custom CCM label to put out its own reissues.

"CCM is pretty much a populist label," he says. "It's not my personal taste reflected in the label, but the taste of our customers. If people write in and request a release that they haven't been able to find anywhere else, and we go out and license the material and bring back exactly what they want, I think that is powerful. So that's our modus operandi."

It also helps that, unlike in the past days of mail order, customers can count on a quality reissue—the right tunes, the correct master with good sound, and knowledgeable liner notes or booklets.

If just for those reasons, for hundreds of thousands of customers, mostly over the age of 45, CCM's name is self-fulfilling.

"I think we're unique and different," Anderson said. "The people that gravitate to us are the real music people and the collectors. And we offer a wider breadth of musical styles than anybody else. Certain other catalogs only do a certain genre or style."

Some competitors, like Time Life, specialize in offering customers top-quality, in-house series; others, like the recent start-up music catalog from Daedalus, the literary remainder book catalog, offer new, front-line or reissued, critically acclaimed jazz, classical, and world music offerings.

CCM offers it all, from new classic rock compilations (the Who, the Doors, Procol Harum) to the exclusive offerings of artists as disparate as popular '40s vocalist Tony Martin and surf/rock group Astronauts.



Coming soon are 20 new discs, including one by crooner Perry Como.

Pricing is competitive. Anderson says that his import offerings are cheaper than at other outlets, markdowns are common, and 15 pages in every catalog feature deeply discounted CDs for around $8.

The offerings include a boxed set of rare Atlantic Records doo-wop groups that Rhino didn't think would sell in the numbers it needed on its own label, as well as imported, complete sets of rare World War II-era V-Disc collections produced for soldiers and featuring artists like Louis Jordan and Duke Ellington.

Anderson says, "The front of the catalog is for the post-Elvis generation; the back is for the pre-Elvis listener."

Hence, the company's own compilation of the Lovin' Spoonful's original soundtracks to "What's Up, Tiger Lily?" and "You're A Big Boy Now" is up front, while a best-of from the Dorsey Brothers is in the back.

The catalog is not only deep—about 1,000 artists—but contains many items that are otherwise hard or impossible to find. In fact, about half of the offerings—unless you happen to live in the U.K., Germany, or Japan—are nearly impossible to find in even a way-deep catalog store. Can't find cool jazz singer Jeri Southern's Decca discs once devoured by moonstruck '50s collegians? Collectors' Choice has a twofer from the U.K. How about Hall & Oates' greatest hits? CCM and Razor & Tie put their heads together to produce an exclusive offering of the duo's RCA hits.

The catalog itself is a strong marketing plus—full color front to back, each page chock-full of color reproductions of album covers, each with informed, snappy descriptions. Its 6¼-by-8-inch size is handy for reading, too. "We once decided it had to pass the bathroom-reading test," Anderson quips.

One new marketing angle CCM is cautious about is online purchasing. "It remains to be seen how much it affects the world we specialize in—reissues," Anderson says. "The older demo we target is less comfortable with online purchasing."

However, CCM is moving into retail—at least with some of its offerings—through a distribution pact with Koch.

Recently, CCM announced a five-year deal with DRG Records for the release of six titles a month to retail through Koch (Billboard Bulletin, April 22).

"It's the best at selling back catalog," he says of Koch. "We're going with our older titles first. The general philosophy is to sell exclusively through the catalog, as long as we can, but, with the amount of stuff we have, I always knew it would be difficult to make guarantees on mail-order sales alone."

The average guarantee to labels for licensed product is approximately 10,000 units. "It's based on current popularity of the artist," Anderson says. "Licensing Nat 'King' Cole or Frank Sinatra is a different thing than licensing the Pied Pipers. For Elvis, you've got to put up some money. I leave that to the big boys. I go after the little guys. You gotta look at what's cost-effective. You could sell more units, but how much would it cost you to sell those units?"

While most catalogs have about five albums a page, Anderson says he has 15 to 20. "So the dollars are diffused across a lot more items. Moving the number of units you need to make guarantees is something I always worry about."

Anderson's track record—CCM has turned a profit every year it's been in business—indicates that his cautious study has paid off. Annual revenue is $15 million-$20 million.

How about the future—a new audience to replace aging boomers?

"Younger folks are glomming onto older artists and styles," he says. "When I was growing up, it was rock or I wasn't interested, you know? Today's kids are exposed to a lot more, and they're less monolithic in their approach to music."

He adds, "From looking at our stats, we have some young customers, but there's one big problem: Younger people like to go to record stores. I sure did. And typically, people under 30 don't buy much from direct mail—they just don't. They're kind of harder to find in the direct-mail world. That's why it's so important to find new customers who are not on lists."

"It's crucial, live or die," Anderson says. "If a company doesn't keep a well-maintained list, it's not going to make it."

EXECUTIVE TURNTABLE


ROSEN


BURKENBINE

NEW MEDIA. J.J. Rosen is named president of Music Boulevard Network in New York. He was senior VP/GM at N2K Entertainment.

HOME VIDEO. Michael Burkenbine is appointed executive director of sales at Columbia TriStar Home Video in Culver City, Calif. He was marketing and information consultant at AC Neilsen.

New Line Home Video in Chicago promotes **Roy Millonzi** to executive director of national accounts. He was director of national accounts.

New Line Home Video in New York promotes **Suzanne Blech** to director of national sell-through accounts. She was manager of national sell-through accounts.

PolyGram Video in New York names **Chris Gordon** director of promotions, **Juliet Herman** manager of specialty marketing, and **Sheryl Victor** manager of children's marketing and promotes **Kerri Pedersen** to director of sell-through theatrical marketing. They were, respectively, director of national video promotion at Fox Home Entertainment, assistant brand manager at Nabisco, brand manager at Viacom Entertainment Store, and manager of theatrical marketing.

Top Pop Catalog Albums™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK ▲ POLYDOR 82[illegible] (10.98 EQ 17.98)	GREASE 39 weeks at No. 1	258
2	2	METALLICA ▲[2] ELEKTRA 61[illegible] (10.98/16.98)	METALLICA	351
3	3	BOB MARLEY AND THE WAILERS ▲[3] TUFF GONG/[illegible]/ISLAND (10.98 EQ 17.98)	LEGEND	463
4	—	DAVE MATTHEWS BAND ▲[4] RCA 66904 (10.98/16.98)	CRASH	105
5	4	JEWEL ▲[5] ATLANTIC 8[illegible]700*/AG (10.98/15.98) HS	PIECES OF YOU	116
6	5	BEASTIE BOYS ▲[3] DEF JAM 53[illegible]/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	344
7	9	JIMMY BUFFETT ▲[3] MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	376
8	6	PINK FLOYD ▲[13] CAPITOL 46001*/EMI CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1102
9	7	BOB SEGER & THE SILVER BULLET BAND ▲[3] CAPITOL [illegible]*/EMI CAPITOL (10.98/15.98)	GREATEST HITS	184
10	8	METALLICA ▲[2] ELEKTRA 60[illegible]/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	422
11	10	GUNS N' ROSES ▲[3] GEFFEN 24148 (9.98/11.98)	APPETITE FOR DESTRUCTION	362
12	13	FLEETWOOD MAC ▲[4] WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	299
13	15	PINK FLOYD ▲[13] COLUMBIA 36183* (5.98 EQ/11.98)	THE WALL	474
14	11	ALANIS MORISSETTE ▲[3] MAVERICK 4[illegible]/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	149
15	—	SELENA ▲[2] EMI LATIN [illegible]/EMI CAPITOL (10.98/16.98)	DREAMING OF YOU	50
16	19	JIMI HENDRIX ▲[3] MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	225
17	20	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	159
18	14	2PAC ▲[3] DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	112
19	12	SARAH MCLACHLAN ▲[2] NETTWERK [illegible]/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	188
20	16	SHANIA TWAIN ▲[10] MERCURY [illegible]/PLG 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	166
21	24	JAMES TAYLOR ▲[11] WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	393
22	17	VARIOUS ARTISTS ▲[2] TOMMY BOY 1137 (9.98/15.98)	JOCK JAMS VOL. 1	145
23	18	STEVE MILLER BAND ▲[4] CAPITOL [illegible]/EMI CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	347
24	30	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	84
25	22	TOM PETTY AND THE HEARTBREAKERS ▲[4] MCA 10813 (10.98/17.98)	GREATEST HITS	219
26	29	CHARLIE DANIELS EPIC 64282 (5.98 EQ/9.98)	SUPER HITS	4
27	43	DAVE MATTHEWS BAND ▲[3] RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	160
28	25	VAN MORRISON ▲[3] POLYDOR 84[illegible]/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	382
29	21	AL GREEN ▲ THE RIGHT STUFF 26530/EMI CAPITOL (10.98/15.98)	GREATEST HITS	37
30	34	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	60
31	27	SUBLIME ● GASOLINE ALLEY [illegible]/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	76
32	26	METALLICA ▲[2] ELEKTRA 604[illegible]/EEG (10.98/16.98)	MASTER OF PUPPETS	391
33	28	ALAN JACKSON ▲[3] ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	132
34	31	METALLICA ▲[4] MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	374
35	32	EAGLES ▲[7] GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	179
36	33	AC/DC ▲[4] ATLANTIC 90418/AG (10.98/16.98)	BACK IN BLACK	215
37	23	ERIC CLAPTON ▲ POLYDOR 527116 A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	57
38	48	CREEDENCE CLEARWATER REVIVAL ▲[4] FANTASY 2[illegible] (7.98/11.98)	CHRONICLE VOL. 1	250
39	36	JOURNEY ▲[3] COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	446
40	46	MARVIN GAYE ▲ MOTOWN 636058[illegible] (7.98 EQ/11.98)	EVERY GREAT MOTOWN HIT	70
41	47	WILLIE NELSON ● COLUMBIA 64184 (5.98 EQ/9.98)	SUPER HITS	10
42	37	FLEETWOOD MAC ▲[9] WARNER BROS. 3[illegible] (7.98/15.98)	RUMOURS	174
43	41	ELTON JOHN ▲[12] ROCKET 5[illegible]/A&M (7.98 EQ/11.98)	GREATEST HITS	424
44	38	THE NOTORIOUS B.I.G. ▲[2] BAD BOY 7[illegible]/ARISTA (9.98/15.98)	READY TO DIE	85
45	35	CELINE DION ▲[4] 550 MUSIC 5[illegible]/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	212
46	45	MADONNA ▲[5] SIRE 26[illegible]/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	233
47	42	AEROSMITH ▲[4] GEFFEN 24716 [illegible].98/17.98)	BIG ONES	90
48	44	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	262
49	39	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217* (10.98 EQ/17.98)	GREATEST HITS	48
50	—	AC/DC ▲[7] ATLANTIC 92215/AG (10.98/16.98)	LIVE	50

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title.

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BUYING TRENDS

(Continued from page 53)

and 6.8% of the overall sample, respectively. This means they were increasing their music purchasing at a higher rate than their numbers in the population.

And it's not just music that the youngest males said they were shelling out more for. Of those who increased their spending on video games, 16.5% were males aged 12-17, who equaled only 7.3% of the sample.

The survey says the groups with the lowest relative increases in music buying were males aged 35-44 (12.4% of the population and 9.9% of those who spent more on music) and males aged 45-54 (8.2% of the total but only 5.6% of those who bought more music).

Video purchasing was also part of the study. The most significant increase in video buying and renting was with females aged 25-44. Females aged 25-34 represented 12.5% of the survey and 14.6% of people who spent more on video (including pay-per-view TV) than a year earlier. Females aged 35-44 equaled 13.4% of the sample and 15.2% of those who purchased more videos.

The research also shows the degree to which people were spending more or less money on music and other interests.

For instance, take males between 12 and 17. Of that group, 45.6% said they were spending "more" on music than in the previous year, 17.1% were spending "a lot more," and 11.7% were buying about the same. That means nearly three of every four males in that age group were increasing—or at least maintaining—their level of music acquisition.

When you look at the breakout according to race, it's evident that black people are spending more on music than whites are. Among white males polled, 6.2% were spending "a lot more money," and 29.4% were spending "more." For black males, 12.2% were spending "a lot more" on music, and 35% were spending "more." The results are even more striking for women. Of white females, 6.2% were spending "a lot more money" on music, while 14.2% of black females were doing so. Further, 30.3% of white females and 34.6% of black females were spending "more."

What activities get a larger share of increased spending? For white males, 7.7% said they were spending more on home/family needs than they were a year earlier. Black males were spending more on clothes (14.9%), dating or going out (12.7%), and home/family needs (9.1%). For white females, it was home/family needs (9.6%) and clothes (7.9%); for black females, it was clothes (18.9%) and home/family needs (15%).

The regions of the country in which consumers appeared to be making the biggest increases in music spending were the South Atlantic and South Central.

What radio formats do the bigger—as well as stingier—spenders listen to? In a finding that squares with the results based on race, 14.9% of those who said they mostly listen to R&B radio were spending "a lot more" on music, and 36.8% of those listeners were spending "more." The music format with the smallest amount of big spenders among its listeners was country: only 5.6% said they were spending "a lot more," while 7.1% said they were spending "a lot less."

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Majors Ready To Deal With New Wiz Owner

BEHIND THE CURTAIN: Nobody Beats the Wiz continues to navigate back to normal operations after being saved from its Dec. 16 Chapter 11 filing when Cablevision Systems acquired the chain on Feb. 10. Since then, the new Wiz management team has been negotiating with the majors in an attempt to get back to normal buying terms. Prior to and during the Chapter 11 process, the chain was buying almost exclusively from the Valley Media one-stop operation. Over the last month, five of the six majors, with the exception of PolyGram Group Distribution, have begun to ship the Carteret, N.J.-based chain on a c.o.d. basis, and now, one of them, BMG Distribution, last week upgraded to normal terms, according to sources.

In buying the Wiz, Cablevision paid approximately $100 million, of which $50 million was in the form of an equity contribution, while the remainder was drawn down from the Wiz's new revolving credit facility. Of the total paid, $8 million was given to the Wiz prior to Cablevision taking over the retailer in order to fund its ongoing operation; $82 million was paid, presumably, to Congress Financial, which provided a secured revolving credit facility to the chain; and $10 million was put in an escrow account, so that the bankruptcy court could figure out if any of the other creditors are entitled to reclaiming some of the money owed them.

Of the $100 million that was paid, the Wiz's Chapter 11 filing presented the majors with an unusual situation; since music represents only 15% of the Wiz's sales, music manufacturers were far down in the pecking order of creditors—after Congress Financial, whose loan to the Wiz was secured by the chain's inventory, and the consumer electronics manufacturers, which supply product for 85% of the Wiz's business. When all is said and done in this Chapter 11 scenario, music manufacturers are probably going to get zip back from the Wiz estate.

From the beginning of time, when a company filed Chapter 11, the majors never again would sell to that company. However, in the last few years, thanks to the introduction of 546-G agreements, the majors have resumed normal terms with companies emerging from Chapter 11 in which ownership changes hands—i.e., Wherehouse Entertainment and Camelot Music.

But in this brave new world, the Wiz represents a first for the majors. This will be the first time in which there is a new owner, but the manufacturers won't get one red cent in reclamation from the Chapter 11 process. And yet, the majors are still willing to do business with the Wiz because of its dominance in selling R&B music in the New York metropolitan area, provided that the new owner is willing to meet some conditions set forth by the majors.

Although Cablevision is a publicly traded cable company that also owns well-known trophy properties like Madison Square Garden and the two professional sports teams that play there, the Knicks and the Rangers, there is some concern among the majors about the company's financial strength. In its most-recent fiscal year, Cablevision posted a net income of

(Continued on page 58)

RETAIL TRACK

by Ed Christman



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ONLINE RETAILERS SLASH DVD PRICES

(Continued from page 53)

taking a financial hit to state their DVD case.

"When they sell at 30% off, they are selling at break-even or a loss," he says. "But what this says to me is that people are finally deciding to believe that DVD is a real thing."

Dubelko notes that although pricing is a critical element to consumers, there are other factors as well, such as "having accurate information about a title so when they buy a title they understand the nature of the disc, what the audio format is, etc. This format is unlike videotape, which comes only one way, so the information is extremely important."

He also notes customers' desire to get the merchandise quickly. "When a DVD title is first released, they want to be the first one to see it. It's the same mentality as with a movie," he says.

DVD Express also offers a significant portion of editorial material about the DVD industry, which Dubelko says will be stepped up in the coming months.

Still, some companies are not willing to get into a battle of the bucks. Videoserve.com, which was launched last October as a hub for sell-through video and DVD titles, sells DVDs at 20% off list and has no plans to change that pricing structure.

"People want to go to a place where they know they can reliably get the product," says Videoserve.com's Mason. "If all you stand for is price, the consumer figures it out real quickly."

One thing Internet retailers of DVD are figuring out quickly is that DVD customers seem to prefer to shop in a boutique environment.

Dubelko says DVD Express has more than 20,000 "regular" customers who are logged into the company's database and visit the site with some frequency. He says the site adds 1,000 new customers per week. Its customers are 95% male, he adds, and primarily buy titles in the action, science fiction, and comedy genres. To help raise awareness of the site, the company displays point-of-purchase materials in 1,000 home-theater hardware stores around the country.

To help provide their DVD customers with a cozier shopping experience, several of the larger sites have placed their DVD product in separate sections from the video area. In January, Videoserve.com launched a specific Access DVD area. Amazon.com made a similar move in March.

"We broke out the department because enough customers were asking us for it," says Risher. "Initially, it is just a spare part of our site, but over the coming weeks you will see something that looks a lot more fleshed out."

Videoserve.com's Mason says the decision to designate a specific DVD area was spurred by a "surge" in business during the fourth quarter. Since it opened its specific Access DVD area, Mason says, DVD sales have blossomed to account for 11% of Videoserve's business, from about 4% before the launch. The company also sells Toshiba DVD players, and Mason says those sales outrank those for its other hardware products—VCRs, camcorders, and TV sets.

Videoserve.com is touting itself as an information source as well. "We've noticed that a lot of the newsgroups are using the Access DVD area to get updated information and title-release information," Mason says. The site is developing a list of customers who want to receive the latest information about the DVD format and releases (as it does with video) and will begin offering that service shortly, he says.

Mirroring the activity of several bricks-and-mortar retailers, including Blockbuster, a DVD rental market is taking shape on the World Wide Web as well.

Internet retailer NetFlix bowed in April and offers customers the ability to rent 925 titles for $5 per single unit. NetFlix also sells DVDs, some at discount prices. Reel.com, which currently rents VHS titles, has no plans to rent DVD, according to buyer Douglas Butdorf. But DVD Express will launch a rental program this summer, according to Dubelko.

"We've had the idea of renting on the drawing board since we started," says Dubelko, "but we haven't done it yet because we felt the early adopters were collectors, so it wasn't terribly important to have a rental title on day one. We also felt we needed to have a large enough installed customer base to have a program."

Although DVD Express is going to make a run for it with rental, Dubelko says he doubts that the business model makes sense in cyberspace for the near term.

"I don't know if renting is a good, profitable business for the Internet," he says. "There are some problems from a merchant standpoint. Say you have a new title, 'Tomorrow Never Dies,' and there are 1,000 people wanting to rent it. By the time they get it and send it back, it's 10 days later. You don't have the chance to turn that many times while the title's still hot, and then you end up with 1,000 pieces of used merchandise rented two to three times."

To avoid that situation, Dubelko says, DVD Express is considering designating a blackout period in the neighborhood of 30 days, during which new titles would be available only for purchase. "If you want to rent, you would have to wait," he says.





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RETAIL TRACK

(Continued from page 56)

$136.7 million on revenue of $1.95 billion. But after a required dividend payout, it reported a loss of $12.1 million. Despite that loss, Cablevision is a cash cow with earnings before interest, taxes, depreciation, and amortization of $581 million.

However, its balance sheet is what gives the majors' credit community pause. The company's long-term debt totals $4.65 billion, of which bank and other senior debt is $2.4 billion; subordinated debt is $1.2 billion; senior notes are $900 million; and subordinated notes payable is $151 million. (Last year, the company paid $363.2 million to service that debt.) Total liabilities at the company are $6.05 billion, while total assets are $5.6 billion, which means that the company had a negative net worth of $450 million. And when you add in goodwill of $1.6 billion, the negative net worth totals $2.05 billion.

But large debt loads and negative net worth apparently are a way of life for high-flying cable companies, because Wall Street isn't even blinking as it snaps up Cablevision stock. On May 4, the stock closed at $63.313, which is a lot closer to its 52-week high of $68.75 than it is to its 52-week low of $15.25.

Since the six majors are taking a more conservative approach with Cablevision, the company tried to address those concerns by offering the labels one of three options: a corporate guarantee for the Wiz's payables; Uniform Commercial Code agreements whereby the inventory, or the value of that inventory, can be reclaimed by the vendor in the event the chain files Chapter 11; and a letter of credit, which would cover 75% of the credit line that a manufacturer is willing to supply to the chain. In the Cablevision 10-K, which the company filed with the Securities and Exchange Commission, the company notes that it has set aside $50 million.

Tasso Koken, executive VP of Nobody Beats the Wiz, declines to comment on negotiations with the majors, other than to say that the chain has resumed doing business with five of the six majors. Koken says that the Wiz, which operates about 40 stores, has been assigned to the Madison Square Garden division of Cablevision. He says that the new management team, which includes **Carl Landeck**, executive VP of finance, and **George Meyer**, VP of music and movies, is working hard to get the chain back up to speed and that management will keep music as a main ingredient in its offering and its marketing efforts.

TO OUR READERS

Declarations of Independents will return next week.

INDIES

THE BILLBOARD SPOTLIGHT

Coalition For Independent Retailers: Don Jeffrey reports on the activities and growth of the Coalition For Independent Retailers, including the formation of specialty branches. **Indies At Radio:** Doug Reece examines how indies get airplay, surveying promo people as well as program directors in a variety of genres. **Rock-Niche Distributors:** Chris Morris provides an overview and reports on the business status of the many indie distributors specializing in rock music. **British Indies:** Paul Sexton examines the evolution of the indie scene in the U.K. **Ska:** Carrie Bell reports on the ongoing strength of indie labels in the ska genre. **The Charts:** Loads of charts list the top indies and cover all genres: pop, R&B, rap, dance, jazz, classical, new age, world music, reggae, contemporary Christian, gospel, catalog, blues, kids and Latin.

INDIES

Indie Retailers Find Strength In Numbers

Adopting Bands And Cooperating With Colleagues, Coalitions Get A Bigger Say And Do Better Business

BY DON JEFFREY

A single store may be a hit with customers but lacks clout with labels. However, 60 stores banded together add up to a formidable force in music retailing.

That is the concept behind the formation of coalitions of independent stores around the country. Besides giving them a bigger say with labels, the groups help retailers run their businesses better through an exchange of information with like-minded merchants who aren't direct competitors. For labels, the coalitions have been a boon because they help break artists.



CIMS managing director Don VanCleave (left) and chairman Terry Currier

The biggest of the national groups is the Coalition of Independent Music Stores (CIMS), which boasts 66 stores and a full-time managing director in Don VanCleave, owner of Magic Platter in Birmingham, Ala.

Terry Currier, owner of Music Millennium in Portland, Ore., and chairman of CIMS, explains that in the '70s, when there were many more indie retailers than today, it was more common for records to break out regionally. "In Portland, you'd have 25 to 30 indies. A label could coordinate everyone in the market," he says. "There's not a lot of good independent retail concentrated in one place now, so you can't do these programs."

WHEN IT BEGAN

The seed for CIMS was planted at the National Assn. of Recording Merchandisers (NARM) convention in San Diego in 1995, when Currier met with Geffen executives. "They wanted me to pick out 25 to 30 retailers and have a featured album of the month," Currier recalls. At the same time, other labels were having similar meetings with indie merchants. "There were a whole bunch of people on the same wavelength," says Currier.

At the NAIRD convention in San Francisco that year, Mark Cope and Yvette Ziraldo, then with *Album Network*, gathered about 20 indie retailers in a room for several hours.

"The whole thing spawned from that," says VanCleave. "I was an indie-store businessman for some time, and I never had dialogue with other indies."

There were about 15 companies that formed the core group out of that meeting. Now there are 29 companies with 66 stores posting total sales last year of $92 million.

Currier says one of the greatest benefits of the coalition is the sharing of information. Retailers now call one another and get advice on operational issues like rental agreements and workmen's compensation.

The groups help labels, too. "With one phone call, they can get things done in 66 stores, rather than 66 phone calls," says VanCleave.

BREAKING BANDS

The coalition's original program—Adopt A Band—is still going strong and has been credited by labels with breaking bands. For Adopt A Band, coalition members vote for the act that each store will feature every month. VanCleave says he seeks 90% agreement on the acts selected. "A lot of bands aren't accepted," he says.



The Wallflowers

> The coalition's original program—Adopt A Band—is still going strong and has been credited by labels with breaking bands....Some of the acts that have benefited by the promotion are Radiohead, Pavement, Ben Folds Five, Big Bad Voodoo Daddy, Buena Vista Social Club, Cake, the Cardigans, the Wallflowers and the Chemical Brothers.

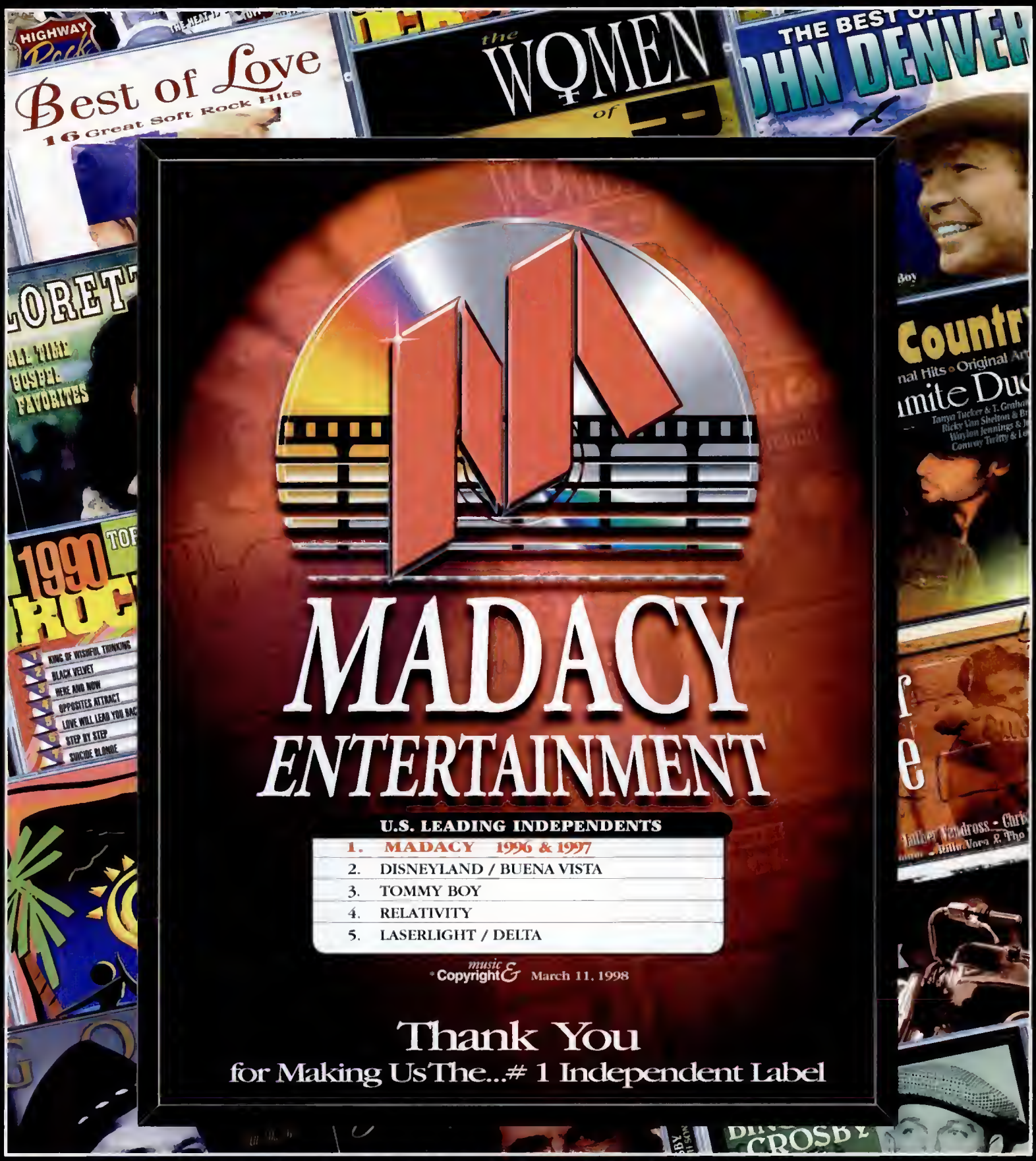
Some of the acts that have benefited by the promotion are Radiohead, Pavement, Ben Folds Five, Big Bad Voodoo Daddy, Buena Vista Social Club, Cake, the Cardigans, the Wallflowers and the Chemical Brothers.

"When we agreed to work with the Wallflowers, they were scanning a couple thousand units a week," says VanCleave. The act has since gone on to multi-platinum success. The coalition also jumped on bands like Cake and

Continued on page 81



Buena Vista Social Club



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INDIES

INDIE DISTRIBUTORS ROCK ON

Being Selective And Staying Underground, Distributors Stay True To Rock Roots While Adapting To Natural Evolution

BY CHRIS MORRIS

As independent rock distribution has developed over the last two decades, it has been associated with certain genre categories and business precepts: punk rock, lots of importing, non-exclusive representation of dozens of labels and an indie-store sales base.

However, while all of those factors continue to play a role in the indie-rock field, indie-rock distribution is changing. Just as traditional regional distribution has undergone a wave of consolidation and nationalization over the last five or six years, independent rock wholesaling has gradually begun to take on a new face.

Even some of the newer players in independent rock distribution seem to be aware that not all of the old rules remain in order. For instance, the Northwest Alliance of Independent Labels (NAIL), founded in early 1995 in Portland, Ore., and operated by the owners of the Schizophonic Records label, has grown rapidly from its regionally based roots. "Our retail sales last year grew 350% over '96's retail sales," says GM Alicia Rose.

SURVIVAL OF THE FITTEST

While NAIL still maintains a healthy list of 450 labels and acts as both a one-stop and a sub-distributor, Rose says, "We just trimmed about 50 [labels] off from that [total] number, and we're going to trim probably about another 50 in the next few months." NAIL also handles some 35 exclusive or semi-exclusive labels.

Rose adds that NAIL, like other indie-rock distributors, is getting increasingly selective about what it handles—a must in a climate in which 30,000 records are being released every year. She says, "We get solicited by anywhere from 20 to 55 labels a week. Most of these are just people putting out a CD, because putting out a CD is about as hard as brushing your teeth. When it costs $1,400, plus whatever it costs to record it, to make 1,000 CDs is easy."

Dirk van den Heuvel, VP/GM of Cargo Records America Inc. in Chicago, notes that indie rock distributors once tried to carry as much as they could, but now are increasingly focused on exclusive labels: "One day about three years ago, we woke up and realized that if we just kept acting like a one-stop, we were just gonna get killed by the small boutique distributors, who could kill us on price, and the big distributors who had all these big labels that people had to buy from them. That was when we starting going, 'Look, a small label comes on and they've got 10 distributors, we're just not going to pick 'em up anymore. It's just not worth it.'"



Alicia Rose, NAIL

Krista Gaylor

GENERAL GENRES

Punk rock's move into the mainstream during the '90s has forced a shift in the styles of music some long-running indie rock distributors are handling.

Jack Sheehy, VP of sales and marketing for 19-year-old Dutch East India Trading in New York, reflects, "When I was doing this 13 years ago, I was on the phone selling Slayer, because none of the majors had picked up on Slayer yet, and those stores were able to sell it. Everybody was selling Poison and Slaughter, but only a few stores were selling Celtic Frost and Slayer. We're doing the same thing all over again. We're selling the underground product. It's all come back full circle. Our good customers are doing it all over again, whether it be techno, black metal, underground hardcore, underground ska, all that stuff."

> "We're selling the underground product. It's all come back full circle. Our good customers are doing it all over again, whether it be techno, black metal, underground hardcore, underground ska, all that stuff."
>
> —JACK SHEEHY, Dutch East India Trading

Van den Heuvel says, "We've seen in the last few years a real dramatic increase in the amount of dance product that rock stores buy. It's almost to the point where the lines have blurred so much that, when you start thinking of the kind of archetype records for an indie distributor, half of them are dance. The kids who, 10 years ago, were buying new-wave records or punk-rock records—a lot of them are buying electronica or big beat or hip-hop records."

Continued on page 80

UK Indies Open To Major-Label Influence

Market-By-Market Marriages And Long-term Commitments Give Small Labels Bigger Exposure

BY PAUL SEXTON

LONDON—What becomes a U.K. independent most? Sailing solo around the music world? Selling the shop to a major? Or perhaps entering marriages of convenience, market by market?

In 1998 in Britain, the message is one of different strokes for different indie folks. And, however they do their business, there's little doubt of the health of British labels that are independent in spirit or in constitution. The U.K.'s two best-selling albums of 1997 were released by a label that combines domestic independence with the international marketing muscle of Sony Music (Creation, with the Oasis album "Be Here Now," distributed in Britain by 3MV/Vital) and a label with its own independent structure within the framework of Virgin Records (Hut, purveyors of the Verve's "Urban Hymns").



Edwyn Collins

Further, last year's list of Britain's top 100 singles included 18 indie releases, a record total. Among the indie acts on that countdown were Jive's Backstreet Boys, Big Life's Gala and Belgian DJ Sash!, whose first three singles racked up collective sales of seven figures in the U.K. alone for the Multiply label, owned by longtime indie compilation-specialist company Telstar.



Divine Comedy

In previous years, the legacy of the punk/new-wave explosion and the sovereignty of the very word "independent" brought some stigma to the concept of major-label affiliation. If some key players from indie backgrounds are to be believed, the British music business is now in a more pragmatic climate in which majors are welcomed wherever they can provide market infiltration that would otherwise be out of reach for an indie.

One British label that has the best of three worlds—indie status at home, blanket licensing for international release in most markets, and act-by-act deals for North America—is Echo. Home of such acts as Babybird and Moloko, as well as George Martin's "farewell" album production "In My Life," Echo retains independent status in the U.K., with distribution by Pinnacle. It also has a series of international licensing deals in place, with Pony Canyon for Japan and Southeast Asia, Mushroom for Australia and New Zealand, and Universal for

the rest of the world outside North America. In the latter market, Echo prefers to license each of its artists individually.

"It's a question of finding the right company for each artist," explains Echo managing director Steve Lewis. "It's important to me, and it's important to the artists. It means I can say to them, 'We're going to sign you for the world, we're going to make a great record, and, when we've made that great record, we're going to find a U.S. licensee that is committed to you."

There can also be life after the majors. ZTT, hugely successful in the 1980s in partnership with WEA, recently confirmed its new independent status with a revamped executive lineup and a U.K. distribution deal with 3MV/Pinnacle.

Cutting-edge creators in dance music, a genre that has battered down the door of the U.K.'s mainstream scene in recent years, have no qualms about getting into bed with a major—as long as the big boys know what to do when they get there. British dance producer-artist trio Apollo Four Forty started out early in the decade as a techno maverick with its own independent Stealth Sonic Recordings label; group member Noko has no doubt that the group is immeasurably stronger since signing its label to Epic in the U.K., and the notion of "sellout" does not apply.

The U.K.'s two best-selling albums of 1177 were released by a label that combines domestic independence with the international marketing muscle of Sony Music and a label with its own independent structure within the framework of Virgin Records.

"We spent the first couple of years of our existence with our own label, putting out our own club mixes," says Noko, "In dance music, it's very easy to survive like that; it kind of suits the culture. But a point came where the headache of having other artists on your label and arguing about whether it was worth spending 10 pounds to send a bike across London or whether you post it...it kind of wasted our time. It diverted us away from what we were trying to do, which was at that time getting more ambitious."

Connnues Noko, "In Marshall McLuhan's global village, there's no excuse for not wanting to make the biggest gesture possible and get to as many people as possible. We just figured the only way we could do that was to have some decent promotional might. Sony just happened to come along one day. We were doing some remixes for Epic, and they said, 'So, you guys got any

Continued on page 77

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INDIES

What Makes An Indie An Indie ON THE CHARTS

BY GEOFF MAYFIELD

Upan further review, we misstepped last year when we stopped tracking Priority as an independent entity after EMI took an equity pasitian in the label.

Prior to the late-1997 deal, EMI Music Distribution (EMD, formerly CEMA) hod long shipped Priority's product. But after EMI bought into Priority, as in the days before the deal, the lobel's titles continued to be shipped via a pick-and-pack arrangement.

As before, Priority continues to handle its own soles. If an account wants to order an album or single from the company, be it an initial arder or a re-order, that order must be placed with Priority rather than EMD, identical to the pick-and-pack arrangement that Sony-owned indie distributor RED holds with Sony Music Distributian.

Following the deal in which EMI landed Priority's equity, announcement of the deal made it clear that Priority still handles its own sales (Billboard, April 11). So, although SoundScan tracks Priority sales within EMD's market share, we have elected to, as before, include Priority and its distributed imprints in our Independent Label chart recaps.

Aside from weighing the Priority issue, sorting the hybrid indies from the majors is easier now than it was a few years ago, when a company like Time Warner–owned Tommy Boy might decide to run same of its titles through an affiliated major. However, since then, such companies—termed "Astroturf indies" by one attendee at last year's NAIRD (now AFIM) conference—tend to stay on the indie side of the fence.

Only titles that are sold through independent distribution are included in these recaps. In the case of labels that changed distributian from an independent to a major during the course of the year, as was the case with Higher Octave (which moved to Virgin through EMD) and some Mammoth titles (which got picked up by Buena Vista Music Group through PolyGram Group Distributian), only paints accumulated during the time product was sold through independent distributian are used to determine the recaps.

Buena Vista's Hollywood label sells through PGD; its Walt Disney label does not. Furthermore, the Brentwood that is included in these recaps is not the same label that Jive sells through BMG Distribution.

Ownership ties to a major conglomerate da not eliminate a label from independent consideration nar does promotional assistance. The sole qualificatian is whether the title is sold independently or not. And, if even one configuration is sold through a major, that title's points ore excluded from these title, imprint and label rankings.

The recaps in this spotlight are compiled fram a 52-week period starting with the April 26, 1997, issue of Billboard and ending with this year's April 18 issue. Most af the recaps in this spotlight are based on sales charts. These rankings reflect sales, as compiled by SoundScan, accumulated by each title during the 12-month period for each week it spent an the corresponding weekly chart.

Recaps for the Hot 100 and Hat R&B Singles also reflect accumulated weekly chart points, derived fram a combination of audience impressions calculated by Broadcast Data Systems (BDS), SoundScan sales paints and playlist paints submitted by smaller-market radio stations.

Because the methodology for Hot Latin Tracks changed fram detections to audience impressians during the 12-manth period, the recaps for this chart are formulated from a recap-point system, which assigns points, based on a complex inverse relationship to chart position, for each week a title appeared on the weekly charts.

The Hat Latin Tracks and Billboard Latin 50 recaps are new to this year's indie spotlight.

As in years past, the classical category is based on the in-house Billboard Classical 50, which combines titles from each of our published classical lists: Top Classical Albums, Tap Classical Crossover, Top Mid-Price Classical and Top Budget Classical. In the case of all bi-weekly sales charts—classical, jazz, new age, warld music, reggae, blues, kid audio and Latin albums—the recaps include soles registered during the unpublished weeks.

The country, rock and odult charts ore not included here, because anly a hondful of independently distributed titles charted in thase categaries during the past year.

Assistance in preparing this article was provided by Anthony Colombo. The recaps were prepared by Colombo and Michael Cusson with assistance from Geoff Mayfield, Alex Vitoulis, Keith Caulfield and chart managers Ricardo Companioni, Datu Faison, Steve Graybow, Wade Jessen, Theda Sandiford-Waller ond Marc Zubatkin.

TOP INDIE BILLBOARD 200 ALBUMS

Pos.	TITLE—Artist—Imprint/Label
1	**GHETTO D**—Master P—No Limit/Priority
2	**THE ART OF WAR**—Bone Thugs-N-Harmony—Ruthless/Relativity
3	**ESPN PRESENTS: JOCK JAMS VOLUME 3**—Various Artists—Tommy Boy
4	**CHARGE IT 2 DA GAME**—Silkk The Shocker—No Limit/Priority
5	**GANG RELATED — THE SOUNDTRACK**—Soundtrack—Death Row/Priority
6	**I'M BOUT IT**—Soundtrack—No Limit/Priority
7	**IN THA BEGINNING...THERE WAS RAP**—Various Artists—Priority
8	**TRU 2 DA GAME**—Tru—No Limit/Priority
9	**HOT**—Squirrel Nut Zippers—Mammoth
10	**CHRISTMAS LIVE**—Mannheim Steamroller—American Gramophone
11	**CLUB MIX '97**—Various Artists—Cold Front/K-Tel
12	**DIG YOUR OWN HOLE**—The Chemical Brothers—Astralwerks/Caroline
13	**MTV PARTY TO GO 98**—Various Artists—Tommy Boy
14	**BASED ON A TRUE STORY**—Mack 10—Priority
15	**NOTHING TO LOSE**—Soundtrack—Tommy Boy
16	**CLUB MIX '98**—Various Artists—Cold Front/K-Tel
17	**LIFE OR DEATH**—C-Murder—No Limit/Priority
18	**UNLADY LIKE**—Mia X—No Limit/Priority
19	**ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD**—Young Bleed—No Limit/Priority
20	**HERCULES**—Soundtrack—Walt Disney
21	**JOCK JAMS VOL. 2**—Various Artists—Tommy Boy
22	**BOW DOWN**—Westside Connection—Lench Mob/Priority
23	**ICE CREAM MAN**—Master P—No Limit/Priority
24	**MORTAL KOMBAT: ANNIHILATION**—Soundtrack—TVT Soundtrax/TVT
25	**LIFE INSURANCE**—Mr. Serv-on—No Limit/Priority
26	**CHPT. 2: WORLD DOMINATION**—Three 6 Mafia—Relativity
27	**BIG THANGS**—Ant Banks—Priority
28	**BOOTY MIX 2: THE NEXT BOUNCE II**—Various Artists—Intersound
29	**JOCK JAMS VOL. 1**—Various Artists—Tommy Boy
30	**FEATURING...ICE CUBE**—Ice Cube—Priority
31	**THE WAR REPORT**—Capone-N-Noreaga—Penalty/Tommy Boy
32	**FOR THE PEOPLE**—Boot Camp Clik—Duck Down/Priority
33	**SO LONG SO WRONG**—Alison Krauss & Union Station—Rounder
34	**MY SOUL**—Coolio—Tommy Boy
35	**MTV'S AMP**—Various Artists—Astralwerks/Caroline
36	**LITTLE PLASTIC CASTLE**—Ani DiFranco—Righteous Babe
37	**D.J. MIX '97 VOL. 2**—Various Artists—Beast/Similar
38	**SILENT WEAPONS FOR QUIET WARS**—Killarmy—Wu-Tang/Priority
39	**SUAVE HOUSE**—Various Artists—Suave House/Relativity
40	**PRE-MEDITATED DRAMA**—Steady Mobb'n—No Limit/Priority



Master P: "Ghetto D" is the No. 1 Indie Billboard 200 Album.

TOP INDIE BILLBOARD 200 IMPRINTS

Pos.	IMPRINT (No. Of Charted Albums)
1	**NO LIMIT** (11)
2	**TOMMY BOY** (10)
3	**RUTHLESS** (4)
4	**PRIORITY** (6)
5	**COLD FRONT** (5)
6	**DEATH ROW** (3)
7	**ASTRALWERKS** (2)
8	**MAMMOTH** (2)
9	**AMERICAN GRAMAPHONE** (1)
10	**WALT DISNEY** (6)
11	**RELATIVITY** (5)
12	**LENCH MOB** (1)
13	**TVT SOUNDTRAX** (2)
14	**SUAVE HOUSE** (3)
15	**DUCK DOWN** (2)
16	**RIGHTEOUS BABE** (2)
17	**INTERSOUND** (1)
18	**BEAST** (3)
19	**PENALTY** (1)
20	**ROUNDER** (1)

TOP INDIE BILLBOARD 200 LABELS

Pos.	LABEL (No. Of Charted Albums)
1	**PRIORITY** (26)
2	**TOMMY BOY** (14)
3	**RELATIVITY** (13)
4	**K-TEL** (5)
5	**CAROLINE** (3)

TOP INDIE HOT 100 SINGLES

Pos.	TITLE—Artist—Imprint/Label
1	**LOOK INTO MY EYES**—Bone Thugs-N-Harmony—Ruthless/Relativity
2	**DA' DIP**—FreakNasty—Hard Hood/Power/Triad
3	**C U WHEN U GET THERE**—Coolio Featuring 40 Thevz—Tommy Boy
4	**ESPN PRESENTS THE JOCK JAM**—Various Artists—Tommy Boy
5	**I MISS MY HOMIES**—Master P Featuring Pimp C And The Shocker—No Limit/Priority
6	**MAKE EM' SAY UHH!**—Master P Featuring Fiend, Silkk The Shocker, Mia X & Mystikal—No Limit/Priority
7	**IF I COULD TEACH THE WORLD**—Bone Thugs-N-Harmony—Ruthless/Relativity
8	**BACKYARD BOOGIE**—Mack 10—Priority
9	**THEY LIKE IT SLOW**—H-Town—Relativity
10	**THAT'S RIGHT**—DJ Taz Featuring Raheem The Dream—Breakaway/Success/Priority
11	**A LITTLE BIT OF ECSTASY**—Jocelyn Enriquez—Classified/Timber!/Tommy Boy
12	**GANGSTAS MAKE THE WORLD GO ROUND**—Westside Connection—Lench Mob/Priority
13	**ONE MORE NIGHT**—Amber—Tommy Boy
14	**IF I COULD CHANGE**—Master P Featuring Steady Mobb'n, Mia X, Mo B. Dick & O'Dell—No Limit/Priority
15	**MOURN YOU TIL I JOIN YOU**—Naughty By Nature—Tommy Boy
16	**FREE**—Ultra Naté—Strictly Rhythm
17	**JUST BE STRAIGHT WITH ME**—Silkk The Shocker Featuring Master P, Destiny's Child, O'Dell, Mo B. Dick—No Limit/Priority
18	**WHO AM I**—Beenie Man—2 Hard/VP
19	**MY HEART WILL GO ON**—Deja Vu—Interhit/Priority
20	**FEELIN' IT**—Jay-Z—Roc-A-Fella/Priority

TOP INDIE HOT 100 IMPRINTS

Pos.	IMPRINT (No. Of Charted Singles)
1	**TOMMY BOY** (5)
2	**RUTHLESS** (2)
3	**NO LIMIT** (7)
T4	**HARD HOOD** (1)
T4	**POWER** (1)
6	**PRIORITY** (1)
7	**RELATIVITY** (1)
8	**LENCH MOB** (1)
9	**BREAKAWAY** (1)
10	**STRICTLY RHYTHM** (1)



Bone Thugs-N-Harmony: "Look Into My Eyes" is the No. 1 Indie Hot 100 Single.

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5/9	Palookaville **Santa Cruz, CA**
5/13	The Fillmore **San Francisco, CA**
5/16	The Fenix **Seattle, WA**
5/17	Roseland Theatre **Portland, OR**
5/22	Lobero Theatre **Santa Barbara, CA**
5/23	Fox Theatre **Bakersfield, CA**
5/24	The Joint **Las Vegas, NV**
5/26	Zephyr Club **Salt Lake City, UT**
5/28	Avalon Theatre **Grand Junction, CO**
5/29	The Paramount **Denver, CO**
5/30	Fox Theatre **Boulder, CO**
7/14	Montreux Jazz Festival

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INDIES



Master P: "Ghetto D" is the No. 1 Indie R&B Album.

TOP INDIE R&B ALBUMS

Pos.	TITLE—Artist—Imprint/Label
1	**GHETTO D**—Master P—No Limit/Priority
2	**I'M BOUT IT**—Soundtrack—No Limit/Priority
3	**THE ART OF WAR**—Bone Thugs-N-Harmony—Ruthless/Relativity
4	**CHARGE IT 2 DA GAME**—Silkk The Shocker—No Limit/Priority
5	**GANG RELATED — THE SOUNDTRACK**—Soundtrack—Death Row/Priority
6	**TRU 2 DA GAME**—Tru—No Limit/Priority
7	**UNLADY LIKE**—Mia X—No Limit/Priority
8	**ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD**—Young Bleed—No Limit/Priority
9	**LIFE OR DEATH**—C-Murder—No Limit/Priority
10	**IN THA BEGINNING...THERE WAS RAP**—Various Artists—Priority
11	**ICE CREAM MAN**—Master P—No Limit/Priority
12	**BASED ON A TRUE STORY**—Mack 10—Priority
13	**THE WAR REPORT**—Capone-N-Noreaga—Penalty/Tommy Boy
14	**LIFE INSURANCE**—Mr. Serv-on—No Limit/Priority
15	**NOTHING TO LOSE**—Soundtrack—Tommy Boy
16	**BIG THANGS**—Ant Banks—Priority
17	**FOR THE PEOPLE**—Boot Camp Clik—Duck Down/Priority
18	**LADIES EDITION**—H-Town—Relativity
19	**SUAVE HOUSE**—Various Artists—Suave House/Relativity
20	**CHPT. 2: WORLD DOMINATION**—Three 6 Mafia—Relativity
21	**HELP YOURSELF**—Peggy Scott-Adams—Miss Butch/Mardi Gras
22	**PRE-MEDITATED DRAMA**—Steady Mobb'n—No Limit/Priority
23	**SILENT WEAPONS FOR QUIET WARS**—Killarmy—Wu-Tang/Priority
24	**ONE DAY IT'LL ALL MAKE SENSE**—Common—Relativity
25	**PIECE OF MIND**—Tela—Suave House/Relativity
26	**BOW DOWN**—Westside Connection—Lench Mob/Priority
27	**CONFLICTS & CONFUSION**—Crime Boss Featuring The Fedz—Suave House/Relativity
28	**LOADED**—Brotha Lynch Hung—Black Market/Priority
29	**RIDE**—Soundtrack—Tommy Boy
30	**RETALIATION, REVENGE AND GET BACK**—Daz Dillinger—Death Row/Priority

TOP INDIE R&B ALBUM IMPRINTS

Pos.	IMPRINT (No. Of Charted Albums)
1	**NO LIMIT** (16)
2	**PRIORITY** (7)
3	**RUTHLESS** (5)
4	**DEATH ROW** (3)
5	**RELATIVITY** (9)
6	**TOMMY BOY** (5)
7	**SUAVE HOUSE** (3)
8	**PENALTY** (3)
9	**DUCK DOWN** (2)
10	**MISS BUTCH** (2)

NO LIMIT RECORDS

PRIORITY RECORDS

TOP INDIE R&B ALBUM LABELS

Pos.	LABEL (No. Of Charted Albums)
1	**PRIORITY** (37)
2	**RELATIVITY** (18)
3	**TOMMY BOY** (8)
4	**MARDI GRAS** (2)
5	**CASH MONEY** (5)



H-Town: "They Like It Slow" is the No. 1 Indie R&B Single.

TOP INDIE R&B SINGLES

Pos.	TITLE—Artist—Imprint/Label
1	**THEY LIKE IT SLOW**—H-Town—Relativity
2	**LOOK INTO MY EYES**—Bone Thugs-N-Harmony—Ruthless/Relativity
3	**I MISS MY HOMIES**—Master P Featuring Pimp C And The Shocker—No Limit/Priority
4	**MAKE EM' SAY UHH!**—Master P Featuring Fiend, Silkk The Shocker, Mia X & Mystikal—No Limit/Priority
5	**BACKYARD BOOGIE**—Mack 10—Priority
6	**SOMETIMES**—The Brand New Heavies—Delicious Vinyl/Red Ant
7	**DA' DIP**—FreakNasty—Hard Hood/Power/Triad
8	**IF I COULD TEACH THE WORLD**—Bone Thugs-N-Harmony—Ruthless/Relativity
9	**HOW YA DO DAT**—Master P Featuring Young Bleed And C-Loc—No Limit/Priority
10	**IF I COULD CHANGE**—Master P Featuring Steady Mabb'n, Mia X, Mo B. Dick & O'Dell—No Limit/Priority
11	**THAT'S RIGHT**—DJ Taz Featuring Raheem The Dream—Breakaway/Success/Priority
12	**C U WHEN U GET THERE**—Coolio Featuring 40 Thevz—Tommy Boy
13	**I'VE BEEN HAVING AN AFFAIR**—Tonya—J-Town/Malaco
14	**MOURN YOU TIL I JOIN YOU**—Naughty By Nature—Tommy Boy
15	**WHO AM I**—Beenie Man—2 Hard/VP
16	**IT'S ALRIGHT**—Queen Latifah—Tommy Boy
17	**STOP THE GUNFIGHT**—Trapp Featuring 2pac, Notorious B.I.G.—Deff Trapp/Intersound

Continued on page 68



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INDIES

R&B SINGLES

Continued from page 66

18 **TALKIN' 'BOUT BANK**—The Whoridas—Southpaw/Delicious Vinyl/Red Ant
19 **JUST BE STRAIGHT WITH ME**—Silkk The Shocker Featuring Master P, Destiny's Child, O'Dell, Ma B. Dick—No Limit/Priority
20 **NOTHIN' MOVE BUT THE MONEY**—Mic Geronimo Featuring DMX & Black Rob—Blunt/TVT

TOP INDIE R&B SINGLES IMPRINTS

Pos. IMPRINT (No. Of Charted Singles)
1 **NO LIMIT** (8)
2 **RUTHLESS** (4)
3 **RELATIVITY** (7)
4 **TOMMY BOY** (5)
5 **DEUCIOUS VINYL** (4)
6 **PRIORITY** (2)
7 **BLUNT** (6)
8 **DEFF TRAPP** (2)
9 **J-TOWN** (2)
T10 **HARD HOOD** (1)
T10 **POWER** (1)

TOP INDIE RAP SINGLES

Pos. TITLE—Artist—Imprint/Label
1 **LOOK INTO MY EYES**—Bone Thugs-N-Harmony—Ruthless/Relativity
2 **I MISS MY HOMIES**—Master P Featuring Pimp C And The Shocker—No Limit/Priority
3 **MAKE EM' SAY UHH!**—Master P Featuring Fiend, Silkk The Shocker, Mia X & Mystikal—No Limit/Priority
4 **DA' DIP**—FreakNasty—Hard Hood/Power/Triad
5 **BACKYARD BOOGIE**—Mack 10—Priority
6 **IF I COULD CHANGE**—Master P Featuring Steady Mobb'n, Mia X, Ma B. Dick & O'Dell—No Limit/Priority
7 **THAT'S RIGHT**—DJ Taz Featuring Raheem The Dream—Breakaway/Success/Priority
8 **IF I COULD TEACH THE WORLD**—Bone Thugs-N-Harmony—Ruthless/Relativity
9 **C U WHEN U GET THERE**—Coolia Featuring 40 Thevz—Tommy Boy
10 **STOP THE GUNFIGHT**—Trapp Featuring 2pac, Notorious B.I.G.—Deff Trapp/Intersound
11 **MOURN YOU TIL I JOIN YOU**—Naughty By Nature—Tommy Boy
12 **TALKIN' 'BOUT BANK**—The Whoridas—Southpaw/Delicious Vinyl/Red Ant
13 **GANGSTAS MAKE THE WORLD GO ROUND**—Westside Connection—Lench Mob/Priority
14 **FEEUN' IT**—Jay-Z—Roc-A-Fella/Priority
15 **NOTHIN' MOVE BUT THE MONEY**—Mic Geronimo Featuring DMX & Black Rob—Blunt/TVT
16 **YARDCORE**—Bom Jamericans—Delicious Vinyl/Red Ant
17 **OFF THE BOOKS**—The Beatnuts Featuring Big Punisher & Cuban Link—Violator/Relativity
18 **WU-RENEGADES**—Killarmy—Wu-Tang/Priority
19 **IMMA ROLLA**—Mr. Maney Loc—Loc-N-Up
20 **JUST BE STRAIGHT WITH ME**—Silkk The Shocker Featuring Master P, Destiny's Child, O'Dell, Ma B. Dick—No Limit/Priority



Bone Thugs-N-Harmony: "Look Into My Eyes" is the No. 1 Indie Rap Single.

TOP INDIE RAP IMPRINTS

Pos. IMPRINT (No. Of Charted Singles)
1 **NO LIMIT** (7)
2 **RUTHLESS** (4)
3 **TOMMY BOY** (6)
4 **PRIORITY** (2)
5 **BLUNT** (5)
6 **DEFF TRAPP** (2)
7 **RELATIVITY** (4)
8 **PENALTY** (4)
9 **DEUCIOUS VINYL** (3)
T10 **HARD HOOD** (2)
T10 **POWER** (2)



Ultra Naté: "Free" is the No. 1 Indie Dance Music Maxi-Single (Sales).

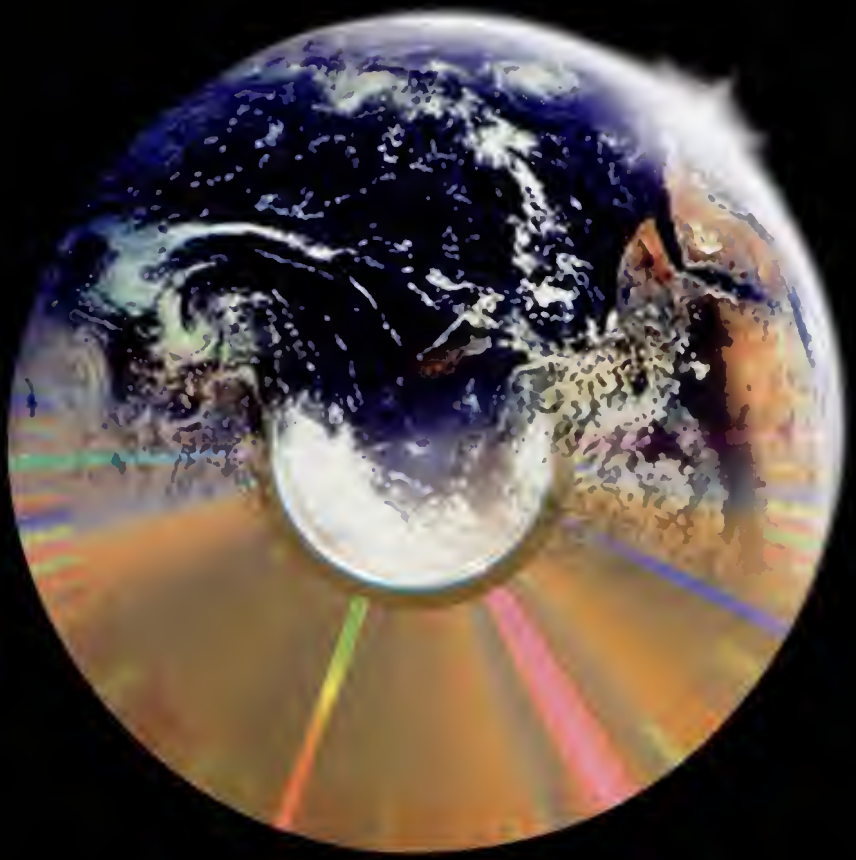
TOP INDIE DANCE MUSIC MAXI-SINGLES SALES

Pos. TITLE—Artist—Imprint/Label
1 **FREE**—Ultra Naté—Strictly Rhythm
2 **A UTTLE BIT OF ECSTASY**—Jocelyn Enriquez—Classified/Timberl/Tommy Boy
3 **ONE MORE NIGHT**—Amber—Tommy Boy
4 **OFF THE BOOKS**—The Beatnuts Featuring Big Punisher & Cuban Link—Violator/Relativity
5 **I WANT LOVE**—Tony Mascolo—Modern Voices
6 **WHO AM I**—Beenie Man—2 Hard/VP
7 **MY HEART WILL GO ON**—Deja Vu—Interhit/Priority
8 **GET READY TO BOUNCE**—Brooklyn Bounce—Edel America
9 **BODY ROCK**—Mos Def Featuring Q-Tip & Tash—Open Mic/Rawkus
10 **DA' DIP**—FreakNasty—Hard Hood/Power/Triad
11 **NOTHIN' MOVE BUT THE MONEY**—Mic Geronimo Featuring DMX & Black Rob—Blunt/TVT
12 **SUGAR IS SWEETER**—C.J. Bolland—FFRR/London/Island
13 **YOU MAKE ME FEEL (MIGHTY REAL)**—Byron Stingily—Nervous
14 **THAT'S RIGHT**—DJ Taz Featuring Raheem The Dream—Breakaway/Success/Priority
15 **CAN'T GET YOU OUT OF MY MIND**—Lil Suzy—Metropolitan
16 **CHOOZE ONE**—Crooklyn Clan—AVB
17 **MY HEART WILL GO ON**—Clueless—ZYX
18 **THE WORST**—Onyx + Wu-Tang Clan—Tommy Boy
19 **NIGHTMARE**—Brainbug—Groovilicious/Strictly Rhythm
20 **C U WHEN U GET THERE**—Coolia Featuring 40 Thevz—Tommy Boy

TOP INDIE DANCE MUSIC MAXI-SINGLES SALES IMPRINTS

Pos. IMPRINT (No. Of Charted Singles)
1 **STRICTLY RHYTHM** (7)
2 **TOMMY BOY** (8)
3 **TIMBER!** (3)
4 **VIOLATOR** (2)
5 **CLASSIFIED** (3)
6 **NERVOUS** (6)
7 **INTERHIT** (5)
8 **MODERN VOICES** (1)
9 **GROOVILICIOUS** (3)
10 **2 HARD** (1)





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INDIES



Dave Grusin: "...Presents West Side Story" is the No. 1 Indie Jazz Album.

TOP INDIE JAZZ ALBUMS

Pos.	TITLE—Artist—Imprint/Label
1	**DAVE GRUSIN PRESENTS WEST SIDE STORY**—Dave Grusin—N2K Encoded
2	**CAUGHT IN THE ACT - LIVE!**—Royal Crown Revue—Surfdog/ULG
3	**MOTHERS & DAUGHTERS**—Rosemary Clooney—Concord Jazz/Concord
4	**MONK ON MONK**—T.S. Monk—N2K Encoded
S	**A TRIBUTE TO OSCAR PETERSON - LIVE AT THE TOWN HALL**—Oscar Peterson—Telarc
6	**OSCAR IN PARIS - LIVE AT THE SALLE PLEYEL**—Oscar Peterson—Telarc
7	**REMEMBERING BUD POWELL**—Chick Corea & Friends—Stretch/Concord
8	**JAZZ HITS**—Various Artists—Columbia River
9	**ISLAND STORIES**—The Caribbean Jazz Project—Heads Up
10	**CONGA BLUE**—Poncho Sanchez with Mongo Santamaria—Concord Picante/ Concord

N2K ENCODED MUSIC

TOP INDIE JAZZ IMPRINTS

Pos.	IMPRINT (No. Of Charted Albums)
1	**N2K ENCODED** (2)
2	**SURFDOG** (1)
3	**TELARC** (3)
4	**CONCORD JAZZ** (2)
S	**STRETCH** (2)

TOP INDIE CONTEMPORARY JAZZ ALBUMS

Pos.	TITLE—Artist—Imprint/Label
1	**DO YOU LOVE ME?**—Jonathan Butler—N2K Encoded
2	**FOR THE LOVE OF YOU**—Candy Dulfer—N2K Encoded
3	**PLEASURE SEEKER**—Paul Taylor—Countdown/ULG
4	**DREAM WALK**—Keiko Matsui—Countdown/ULG
S	**KKSF SAMPLER FOR AIDS RELIEF VOL. 8**—Various Artists—KKSF
6	**TONIGHT WE LOVE**—Walter Beasley—Shanachie
7	**COVER TO COVER**—Paul Hardcastle—JVC
8	**SHACK-MAN**—Medeski Martin And Wood—Gramavision/Rykodisc
9	**BLUE CONDITION**—Bobby Caldwell—Sin-Drome
10	**HARDCASTLE 2**—Paul Hardcastle—JVC

TOP INDIE CONTEMPORARY JAZZ IMPRINTS

Pos.	IMPRINT (No. Of Charted Albums)
1	**N2K ENCODED** (2)
2	**COUNTDOWN** (3)
3	**KKSF** (1)
4	**JVC** (2)
S	**SHANACHIE** (3)



Jonathan Butler: "Do You Love Me?" is the No. 1 Indie Contemporary Jazz Album.



The Taliesin Orchestra's "Orinoco Flow: The Music Of Enya" is the No. 1 Indie Classical Album.

TOP INDIE CLASSICAL ALBUMS

Pos.	TITLE—Artist—Imprint/Label
1	**ORINOCO FLOW: THE MUSIC OF ENYA**—The Taliesin Orchestra (Sayre)—Intersound
2	**TEN YEARS OF SUCCESS**—Various Artists—Naxos
3	**ARIA**—Aria—Astor Place
4	**CHIP DAVIS' HOLIDAY MUSIK**—Various Artists—American Gramaphone
S	**VON BINGEN: 11,000 VIRGINS**—Anonymous 4—Harmonia Mundi (France)/Harmonia Mundi
6	**FORBIDDEN FOREST: IMPRESSIONS OF GEORGE WINSTON**—The Taliesin Orchestra (Sayre)—Intersound
7	**THE BIG PICTURE**—Cincinnati Pops (Kunzel)—Telarc
8	**MUSIC OF THE BEATLES**—RRSO Symphony Orchestra—Madacy
9	**ANGELS ON HIGH**—Robert Shaw Chamber Singers—Telarc
10	**STRAUSS GALA**—Andre Rieu—Koch Classics/Koch International
11	**25 CLASSICAL FAVORITES**—Various Artists—Vox Cameo/Essex Entertainment
12	**SYMPHONIC ROCK: THE BRITISH INVASION, VOL. 1**—London Symphony Orchestra—Telarc
13	**A TRIBUTE TO DIANA**—Mary Jane Newman—Vox Classics/Essex Entertainment
14	**MOZART: OPERA HIGHLIGHTS**—Various Artists—Laserlight
15	**CINEMA CHORAL CLASSICS**—Crouch End Festival Choir—Silva America
16	**BRAHMS: SYMPHONY NO. 4**—Various Artists—Laserlight
17	**25 PIANO FAVORITES**—Various Artists—Vox Cameo/Essex Entertainment
18	**ARVO PART: DE PROFUNDIS**—Theatre Of Voices (Hillier)—Harmonia Mundi (France)
19	**25 ROMANTIC CLASSICS**—Various Artists—Vox Cameo/Essex Entertainment
20	**25 GUITAR FAVORITES**—Various Artists—Vox Cameo/Essex Entertainment

intersound

TOP INDIE CLASSICAL IMPRINTS

Pos.	IMPRINT (No. Of Charted Albums)
1	**INTERSOUND** (2)
2	**POINT CLASSICS** (6)
3	**NAXOS** (1)
4	**TELARC** (7)
S	**ASTOR PLACE** (1)
6	**VOX CAMEO** (8)
7	**HARMONIA MUNDI (FRANCE)** (3)
8	**AMERICAN GRAMAPHONE** (1)
9	**MADACY** (5)
10	**LASERLIGHT** (3)





Mannheim Steamroller: "Christmas Live" is the No. 1 Indie New Age Album.

TOP INDIE NEW AGE ALBUMS

Pos.	TITLE—Artist—Imprint/Label
1	**CHRISTMAS LIVE**—Mannheim Steamroller—American Gramaphone
2	**OPEN HOUSE**—Lorie Line—Time Line
3	**GUITAR ODYSSEY**—Govi—Real Music
4	**ETERNITY - A ROMANTIC COLLECTION**—Various Artists—Real Music
5	**MUSIC FROM THE HEART**—Lorie Line—Time Line
6	**O'R MABINOGI - LEGENDS OF THE CELTS**—Ceredwen—Real Music
7	**ETERNITY II - THE ENCORE**—Various Artists—Real Music
8	**PIANO DREAMERS A COLLECTION**—Various Artists—Real Music
9	**IN THE ENCHANTED GARDEN**—Kevin Kern—Real Music
10	**BEYOND THE SUNDIAL**—Kevin Kern—Real Music

AMERICAN GRAMAPHONE

TOP INDIE NEW AGE IMPRINTS

Pos.	IMPRINT (No. Of Charted Albums)
1	**AMERICAN GRAMAPHONE** (3)
2	**REAL MUSIC** (11)
3	**TIME LINE** (3)
4	**HIGHER OCTAVE** (3)
5	**PRIORITY** (1)



Column MacOireachtaigh & The Irish Ceili Band's "Celtic Pride" is the No. 1 Indie World Music Album.

TOP INDIE WORLD MUSIC ALBUMS

Pos.	TITLE—Artist—Imprint/Label
1	**CELTIC PRIDE**—Column MacOireachtaigh & The Irish Ceili Band—Retro
2	**N DIS LIFE**—Israel Kamakawiwo'ole—Big Boy
3	**E O MAI**—Keali'i Reichel—Punahele
4	**FESTIVE JOURNEY**—Various Artists—St.Clair
5	**IN THE NAME OF LOVE**—Hapa—Coconut Grove
6	**HOLIDAY ODYSSEY**—Various Artists—St.Clair
7	**MUSICAL CELEBRATION**—Various Artists—St.Clair
8	**SEASONAL TALE**—Various Artists—St.Clair
9	**COLORS OF THE WORLD**—Various Artists—Allegra
10	**THE MAGIC OF IRELAND FEATURING LORD OF THE DANCE**—Irish Ceili Band & Singers—Madacy

Continued on page 72

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INDIES

WORLD MUSIC

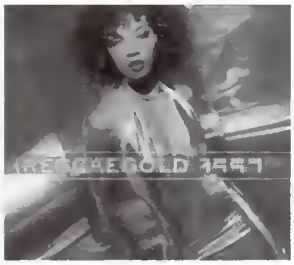
Continued from page 71

TOP INDIE WORLD MUSIC IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)
1 **ST.CLAIR** (4)
2 **RETRO** (1)
3 **BIG BOY** (1)
4 **PUNAHELE** (1)
5 **PUTUMAYO** (4)

TOP INDIE REGGAE ALBUMS

Pos. TITLE—Artist—Imprint/Label
1 **REGGAE GOLD 1997**—Various Artists—VP
2 **MANY MOODS OF MOSES**—Beenie Man—Shocking Vibes/VP
3 **INNA HEIGHTS**—Buju Banton—Germain/VP
4 **STRICTLY THE BEST 19**—Various Artists—VP
5 **YARDCORE**—Born Jamericans—Delicious Vinyl
6 **BEST OF BOB MARLEY**—Bob Marley—Madacy
7 **STRICTLY THE BEST 20**—Various Artists—VP
8 **FIRE ON THE MOUNTAIN 2... REGGAE CELEBRATES THE GRATEFUL DEAD**—Various Artists—Pow Wow
9 **PASSION**—Lady Saw—VP
10 **RIGHT ON TIME**—Hepcat—Hellcat/Epitaph



"Reggae Gold 1997" is the No. 1 Indie Reggae Album.

TOP INDIE REGGAE IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)
1 **VP** (10)
2 **SHOCKING VIBES** (1)
3 **GERMAIN** (1)
4 **POW WOW** (2)
5 **DELICIOUS VINYL** (1)

TOP INDIE CONTEMPORARY CHRISTIAN ALBUMS

Pos. TITLE—Artist—Imprint/Label
1 **LIFE IN GENERAL**—MxPx—Tooth & Nail/Diamante



MxPx: "Life In General" is the No. 1 Indie Contemporary Christian Album.

2 **BOLD**—Angie & Debbie Winans—ATF/Diamante
3 **CORRIDORS**—John Elefante—Pamplin
4 **BUTTERFLY KISSES**—Various Artists—Psalm 150/Diamante
5 **NOT PERFECT**—Church Of Rhythm—Pamplin

TOP INDIE CONTEMPORARY CHRISTIAN IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)
1 **TOOTH & NAIL** (2)
2 **PAMPLIN** (2)
3 **ATF** (1)
4 **PSALM 150** (2)
5 **MARANATHA!** (4)

TOP INDIE GOSPEL ALBUMS

Pos. TITLE—Artist—Imprint/Label
1 **COME WALK WITH ME**—Oleta Adams—Harmony



Oleta Adams: "Come Walk With Me" is the No. 1 Indie Gospel Album.

2 **STILL STANDING**—The Williams Brothers—Blackberry/Malaco
3 **BOLD**—Angie And Debbie—ATF/Diamante
4 **ALL TO THE GLORY OF GOD**—Wanda Nero Butler—Sound Of Gospel
5 **TESTIFY**—Dottie Peoples—Atlanta Int'l
6 **LIVE ON THE EAST COAST—LET EVERY EAR HEAR**—The Williams Sisters—First Lite
7 **I'LL SEE YOU IN THE RAPTURE**—Mississippi Mass Choir—Malaco
8 **GREATEST HITS**—The Georgia Mass Choir—Savoy
9 **THE KING IS COMING ANY DAY!**—Bam Crawford's Purpose—Harmony
10 **HATTIE B'S DAUGHTER**—Dorothy Norwood—Malaco

TOP INDIE GOSPEL IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)
1 **HARMONY** (5)
2 **MALACO** (6)
3 **ATLANTA INT'L** (5)
4 **BLACKBERRY** (1)
5 **ATF** (1)



"Jock Jams Vol. 1" is the No. 1 Indie Pop Catalog Album.

TOP INDIE POP CATALOG ALBUMS

Pos. TITLE—Artist—Imprint/Label
1 **JOCK JAMS VOL. 1**—Various Artists—Tommy Boy
2 **CHRISTMAS IN THE AIRE**—Mannheim Steamroller—American Gramaphone
3 **ME AGAINST THE WORLD**—2Pac—Interscope/Priority
4 **A FRESH AIRE CHRISTMAS**—Mannheim Steamroller—American Gramaphone
5 **DISNEY'S CHRISTMAS COLLECTION**—Various Artists—Walt Disney
6 **CHRISTMAS**—Mannheim Steamroller—American Gramaphone
7 **GHETTO'S TRYING TO KILL ME**—Master P—No Limit/Priority
8 **THE LITTLE MERMAID**—Soundtrack—Walt Disney
9 **CHRONICLE VOL. 1**—Creedence Clearwater Revival—Fantasy
10 **THE GIFT**—Kenny Rogers—Magnatone
11 **E. 1999 ETERNAL**—Bone Thugs-N-Harmony—Ruthless/Relativity
12 **A CHARLIE BROWN CHRISTMAS**—Vince Guaraldi—Fantasy
13 **DISNEY CHILDREN'S FAVORITES VOLUME 1**—Various Artists—Walt Disney
14 **A CHRISTMAS TOGETHER**—John Denver & The Muppets—Laserlight

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Reggae Gold 1997



Beenie Man
Many Moods of Moses
featuring the hit single "Who Am I" (Sim Simma)



Strictly The Best 19



Buju Banton
Inna Heights
featuring the hit single "Destiny"

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TOP INDIE POP CATALOG IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)
1 **AMERICAN GRAMAPHONE** (3)
2 **WALT DISNEY** (4)
3 **TOMMY BOY** (1)
4 **FANTASY** (2)
5 **LASERLIGHT** (3)
6 **NO LIMIT** (2)
7 **MAGNATONE** (1)
8 **RUTHLESS** (1)
9 **BRENTWOOD** (1)
10 **INTERSOUND** (1)

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TOP INDIE POP CATALOG LABELS

Pos. LABEL (No. Of Charted Albums)
1 **AMERICAN GRAMAPHONE** (3)
2 **WALT DISNEY** (4)
3 **PRIORITY** (3)
4 **TOMMY BOY** (1)
5 **FANTASY** (2)



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TOP INDIE BLUES ALBUMS

Pos. TITLE—Artist—Imprint/Label
1 **HELP YOURSELF**—Peggy Scott-Adams—Miss Butch/Mardi Gras
2 **GOOD LOVE!**—Johnnie Taylor—Malaco
3 **CONTAGIOUS**—Peggy Scott-Adams—Miss Butch/Mardi Gras
4 **RECKLESS**—Luther Allison—Alligator
5 **PLEASING YOU**—Tyrone Davis—Malaco
6 **SING IT!**—Marcia Ball, Irma Thomas, Tracy Nelson—Rounder
7 **COME ONE, COME ALL**—The Mighty Blue Kings—R-Jay
8 **SMOKIN' IN BED**—Denise LaSalle—Malaco
9 **SOULGASM**—Jimmy Lewis—Miss Butch/Mardi Gras
10 **LIVE ON BEALE STREET**—Bobby "Blue" Bland—Malaco

MISS BUTCH RECORDS

TOP INDIE BLUES IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)
1 **MISS BUTCH** (3)
2 **MALACO** (5)
3 **ALLIGATOR** (1)
4 **ROUNDER** (2)
5 **R-JAY** (1)

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A BRIEF HISTORY OF ROYALTY RECORDS





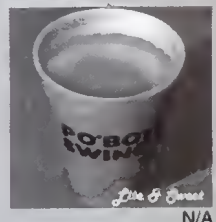


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INDIES

TOP INDIE KID AUDIO

Pos. TITLE—Artist—Imprint/Label

1 **DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1**—Various Artists—Walt Disney
2 **CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
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4 **WINNIE THE POOH**—Sing-Along—Walt Disney
5 **CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
6 **DISNEY'S CHRISTMAS COLLECTION**—Various Artists—Walt Disney
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9 **CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
10 **WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD**—Various Artists—Walt Disney
11 **CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney
12 **THE LION KING**—Read-Along—Walt Disney
13 **DISNEY'S PRINCESS COLLECTION**—Various Artists—Walt Disney
14 **THE LITTLE MERMAID**—Read-Along—Walt Disney
15 **HALLOWEEN SONGS AND SOUNDS**—Various Artists—Walt Disney
16 **TOY STORY**—Read-Along—Walt Disney
17 **FLUBBER**—Read-Along—Walt Disney
18 **THE LITTLE MERMAID**—Sing-Along—Walt Disney
19 **BEAUTY AND THE BEAST: ENCHANTED CHRISTMAS**—Various Artists—Walt Disney
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TOP INDIE KID AUDIO IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)

1 **WALT DISNEY** (52)
2 **BENSON** (5)
3 **BARNEY PUBLISHING** (1)
4 **SMARTY PANTS** (1)
5 **BARNEY MUSIC** (2)

TOP INDIE BILLBOARD LATIN 50 ALBUMS

Pos. TITLE—Artist—Imprint/Label

1 **VIVIR**—Enrique Iglesias—Fonovisa
2 **JEFE DE JEFES**—Los Tigres Del Norte—Fonovisa
3 **MARCO**—Marco Antonio Solís—Fonovisa
4 **ASI COMO TU**—Los Tigres Del Norte—Fonovisa
5 **LA ULTIMA HUELLA**—Bronco—Fonovisa
6 **ENRIQUE IGLESIAS**—Enrique Iglesias—Fonovisa
7 **COMO TE RECUERDO**—Los Temerarios—Fonovisa
8 **RECUERDO ESPECIAL**—Michael Salgado—Joey
9 **EN CONCIERTO VOL. II**—Los Temerarios—Fonovisa
10 **DJ LATIN MIX '97**—Various Artists—Beast/Simitar



Enrique Iglesias: "Vivir" is the No. 1 Indie Latin Album"; "Solo En Ti" is the No. 1 Indie Latin Track.

TOP INDIE BILLBOARD LATIN 50 IMPRINTS

Pos. IMPRINT (No. Of Charted Albums)

1 **FONOVISA** (32)
2 **JOEY** (3)
3 **BEAST** (1)
4 **LUNA** (1)
5 **ASTOR PLACE** (1)
6 **ACEPTA MI ERROR**—Los Temerarios—Fonovisa
7 **MI ULTIMO ADIOS**—Marco Antonio Solís—Fonovisa
8 **O SOY O FUI**—Marco Antonio Solís—Fonovisa
9 **EL MOJADO ACAUDALADO**—Los Tigres Del Norte—Fonovisa
10 **MOTIVOS**—Mojado—Fonovisa

TOP INDIE HOT LATIN TRACKS

Pos. TITLE—Artist—Imprint/Label

1 **SOLO EN TI**—Enrique Iglesias—Fonovisa
2 **DESESPERADAMENTE ENAMORADO**—Jordi—Fonovisa
3 **YA ME VOY PARA SIEMPRE**—Los Temerarios—Fonovisa
4 **LA VENIA BENDITA**—Marco Antonio Solís—Fonovisa
5 **MIENTE**—Enrique Iglesias—Fonovisa

FONOVISA

TOP INDIE HOT LATIN IMPRINTS

Pos. IMPRINT (No. Of Charted Singles)

1 **FONOVISA** (69)
2 **LUNA** (5)
3 **CAIMAN** (4)
4 **EMD** (1)
5 **TROPIX** (2)

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RADIO Daze

Unable To Compete With The Majors, Indie Labels Concentrate On The Minor Leagues Of College And Regional Radio

BY DOUG REECE

In an era where eyebrow-raising programs such as KUFO Portland Ore.'s legalized pay-to-play program and Capitol Nashville's "pay-to-say" initiative keep grabbing headlines, it seems that the gap between indie labels and big-bucks commercial radio is only widening.

"It's an uphill battle every day," say indie-label promotion staffers spoken to for this story, describing their role as the underdog. "It's like banging your head into a wall." Still, few expected sympathy and instead talked about loopholes and alternative courses of action.

In fact, a quick look at the April charts reveals there are exceptions to the major-label dominance on the commercial airplay charts.

CMC International and Wawazat!! are making headway at mainstream rock with their acts, Van Zant and DLR Band, respectively. Meanwhile, 2 Hard/VP's Beenie Man gets some recognition on the Hot R&B Airplay chart with "Who Am I?"

FAVORED STATUS

Still, while programmers emphasize that song quality is foremost in programming decisions, most admit to favoring major-label acts.

"For us, it's about the music, no matter what label it's on, but the majors always take some sort of priority because they have the backing," says triple-A KLRQ Kansas City, Mo., PD Steve Stevens. "There is so much product out that, for every good CD I get, there are five or six that are just trash. I hate to do it, but major labels take precedence." Still, he mentions labels such as TVT Records and Razor & Tie as models of credibility and excellence and applauds indies for an invigorated effort to micro-market acts and build impressive regional breakout stories.

Modern-rock KITS (Live 105) San Francisco MD Aaron Axelsen says that, in the face of increased competition, indies need to stick to their roots while signing acts that stand apart from "homogenized or generic" sounds. "It's important for indies to focus on the street; they are the original guerrilla marketers," says Axelsen. "I still believe that good music will rise to the top, whether it takes a few months or five years.

"I wouldn't concentrate on radio at first, but focus on developing my artists' careers," he adds. "Get press in the local rags, do an in-store, but think of ways to create buzz."

While the radio scene may appear bleak in general, indie operators, long used to grass-roots efforts, often prove to be more nimble than their behemoth

Continued on page 76

> KLRQ Kansas City, Mo., PD Steve Stevens mentions labels such as TVT Records and Razor & Tie as models of credibility and excellence and applauds indies for an invigorated effort to micro-market acts and build impressive regional breakout stories.

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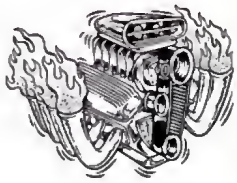
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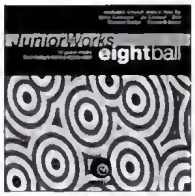




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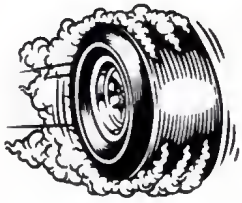


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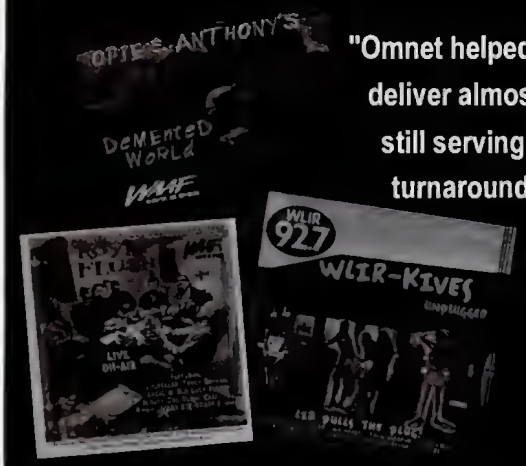
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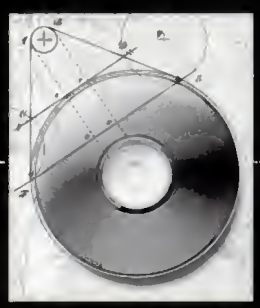
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INDIES

RADIO DAZE

Continued from page 75

counterparts, adjusting quickly to the market.

"There is a different goal in mind and a different plan with each project," says Razor & Tie national director of radio promotion Liz Opoka, who has had success with Cledus T. Judd, .38 Special and Francis Dunnery. "None of this is rocket science. You make an assessment about how the majors would do it and ask yourself how it can be done without breaking the bank and still being effective."

PROGRAMMER PROMOTIONS

Similar Entertainment's VP of marketing Michael Myer says that his label has found success with turnkey promotions for its veteran rock and jazz artists. Prize contests and giveaways launched during artist visits are pivotal, he says, for engaging programmers.

"All the formats are overcrowded and fairly tight," says Myer. "Sure, if it's in the grooves you can get at [programmers], but we go in with value-added promotions and other things that help the station look good in the market. Instead of just coming in and saying, 'Play our record,' we have something running. Those things are important to be doing, especially as an independent."

Meshing with Myer's suggestion that labels use a selective targeting approach, Dean Connors, PD at country station WASP FM in Pittsburgh, Penn., says indies would do well to limit their releases and spend more time and money on each project. Even then, he says, indies are at a disadvantage.

"It's tough, and here's how [indies] can beat the game: have better music," says Connors. "If you're going to put Phil West on Comstock Records Limited up against Sherrié Austin on Arista, Phil West better be 10 times better than Sherrié. It better be something spectacular."

Some indies, however, view airplay as a not-entirely-necessary ingredient in their marketing mix.

"We do have some songs coming out this year that, in the back of our minds, radio play would be very much enjoyed, but the flip side is we can sell 100,000 albums without getting radio," says Steve Levey, president/founder of electronica label Moonshine. One such act is Keoki, whose album "Ego Trip" had a respectable residency on the Heatseekers album chart regardless of a lack of airplay.

Smaller indies are also taking a casual approach.

"Radio has a different marketing value for us than it does for a larger label," says Jeff Matlow, owner of the Epitaph-distributed Crank! "My bands tour all the time, so they build a following. We get top-20 college play and then push the commercial stations as they go to each market. If radio doesn't hit, there's still touring, press and direct-to-consumer programs to get the record out there."

Executives such as Sean Whisner, who does radio promotions for punk/ska label Skunk Records, say that, while commercial radio is welcome, it behooves the label to concentrate on non-commercial formats.

"It's very important for us to keep things on a music fan's level instead of going after people who are only interested in commercial radio and singles," says Whisner. "College radio is important to us because those people are music fans, and they're going to be telling their friends about us."

One of Skunk's promotions that helped generate interest for its band the Ziggens was a teaser campaign for "The Waitress Song" single. The promotion, which cost the label a fraction of what most majors spend on postage, included a Denny's gift certificate in the mailing of the single, which focused on 40 key stations.

Even after building a story at college, public or a small circle of commercial stations, employing an indie promoter is still common in order to get a foot in the door at key commercial stations.

One of the way Sherman Oaks, Calif.-based, multi-genre label Ark 21 has tweaked its radio-promotions strategy to build artists such as singer/songwriter Maia Sharp is by focusing on major-market non-commercial stations, such as KCRW Los Angeles, WXPN Philadelphia and WFUV in New York.

"Indie is an attitude and lifestyle," says Karen Lee, Ark 21 VP of promotions. "It doesn't mean you're always right, but it does require an unbelievable amount of perseverance and passion and enthusiasm. Longevity usually wins out." ■

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new material? You fancy being on the label?' It kind of happened in a really casual way; we didn't have an assault on labels and say, 'We've got this business plan.'"

SINE OF THE TIMES

If Apollo Four Forty's marriage of indie creativity and major-label muscle sounds almost accidental, another part of the Sony empire has been highly businesslike in embracing other leading independent lights. SINE (Sony Music Independent Network Europe) was established Jan. 1, 1997, to provide international representation of key local labels. But in less than 18 months, the division has built an impressive array of independent partners for whom it now clears the path to widespread European releases.



Guy Chadwick

U.K. independents whose output goes under SINE's international umbrella include Nude, Independiente, Ignition, Skint/Loaded, Lakota and, for selected product, Setanta; European labels represented by SINE are Double T and Yo Mama. These indies, all adept at achieving hits on their own terms in their home markets, thus retain local autonomy while tapping into Sony's international marketing wherewithal.

The increasing tendency for cutting-edge dance labels to accept major backup outside their home territory was underlined in February, when Juhan Palmer, long recognized as a leading light of U.K. R&B for his work at Island with Mica Paris, Stereo MC's and others, signed a partnership agreement with SINE for his new label, Disco Volante. British singer Santessa is the start-up imprint's first signing, and announcements of other acquisitions were being anticipated at press time.

Setanta's roster of 10 acts includes U.K. modern-rock veterans Edwyn Collins and Guy Chadwick, as well as British chart regulars the Divine Comedy and baby acts such as Catchers and Pelvis. It has representation in some European markets from SINE, but also works with other companies in certain territories, including Virgin in France. According to international manager Chris Metzler, it's a case of cutting your distribution coat according to the local cloth.

"It's a question of the market being into the music, and then the [local] company being up for it," says Metzler. "Virgin has the cream of the indie labels in France, and we've toured our bands there a lot. With SINE, it can be hard to get any of your small acts pushed until they've had any success [in the U.K.]; they want to wait. But, luckily, in a lot of SINE offices, we've got a lot of fans."

At the creative level, the traditional concerns about executive interference from a multinational major have not surfaced for Apollo Four Forty. "We lead a completely autonomous existence," says Noko. "We have our own studio, we basically make whatever records we want and just deliver a DAT to the label. The last time someone from the label was here was when we played them mixes of the last album a year and a half ago. We just don't see them from one month to the next.

"We simply deliver them a track and say, 'This is the single,' and they have certain comments to make. Generally, we give them an album, and they go and sell it, and it works pretty well. I can imagine if you were having problems with your label, that wouldn't be a good thing, but they've never really disliked anything so far."

Another traditional wrench in the works for smaller indie operations has been a lack of clout or credibility at retail. But the comments on that subject of Echo's Steve Lewis about his label's go-it-alone domestic success could serve as a rallying call to all those of an independent spirit.

"If you've got the right product, it comes down to how you can present it," he says. "There's no point treating retail as anything other than an ally. You want to have your record sold by the multiple [outlet chain] that asks you to take part in their packages and so on. You have to go to those people with a story, about what you're doing [with the artist] in the media, where you have support. If you've got a good story and a good product, they don't really care whether it's coming from an indie or a major." ■

SINE (Sony Music Independent Network Europe) was established Jan. 1, 1997, to provide international representation of key local labels. But in less than 18 months, the division has built an impressive array of independent partners for whom it now clears the path to widespread European releases.

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INDIES

Still Skanking

Majors Jumped On The Ska Bandwagon, But Indies Have Been There From The Start And Continue To Support The Bands

BY CARRIE BELL

With bands like the Mighty Mighty Bosstones and Sublime crowding the upper echelon of The Billboard 200, tracks like "Sell Out" or "Dopeman" playing every hour on the hour on modern-rock stations, and musicians like Gwen Stefani becoming bona fide middle-America celebrities, 1997 was the year that ska broke. It seems fans will be skankin' to the beat throughout 1998.

"Alternative rock and grunge made a big statement and made substance popular, but things got too heavy," says Paul Burgess, VP of marketing for TVT Records, home of Buck-O-Nine. "The young people looked for something fun and practical for everyday life. They either found Hanson and the Spice Girls or they dug ska."

Although it seemed like the genre came out of nowhere, a legion of independent labels and hardcore fans have carried the torch of the mento/R&B/rock mixture since its beginning in '60s Jamaica. Companies like Moon Ska, Heartbeat, Beloved Entertainment and Triple Crown churn out ska albums and compilations every month, as opposed to the safe one-band-per-label theories of majors like Capitol, MCA, Epic or Mercury.



Inspecter 7

MARCH OF THE MAJORS

"I'm really pissed about certain labels just grabbing a ska band or two now that it is the cool thing to do," says Eric Rosen, director of A&R and promotion at Radical Records, a New York indie responsible for the "Ol/Skampilation" series. "They march in, parade their bands around radio and press people and make all the money, leaving small labels and bands in their wake. Or they just exhaust the audience with overkill so they don't look any further than No Doubt or the Bosstones."

Indie purists, in fact, can't even comprehend the generalized categorizing of ska into waves.

"I don't understand all this talk about a third wave, because ska never left," says King Django, owner of Stubborn Records and member of New York City's Stubborn All-Stars. "But the music is evolving, and many of the mainstream players have very little to do with the original ska music."

According to Carl Caprioglio, president of Oglio Entertainment, which released "Take Warning: Songs Of Operation Ivy" and is working with Blockbuster on an exclusive ska compilation called "SkaBuster," indies are usually ahead of the major game when it comes to supporting upstart talent.

"Indies are willing to take a few risks and promote what they believe in, as opposed to pushing just what will sell," Caprioglio says. "The small operations can make enough money with small hits to stick around and produce younger, less popular bands. They show 100% commitment to ska."

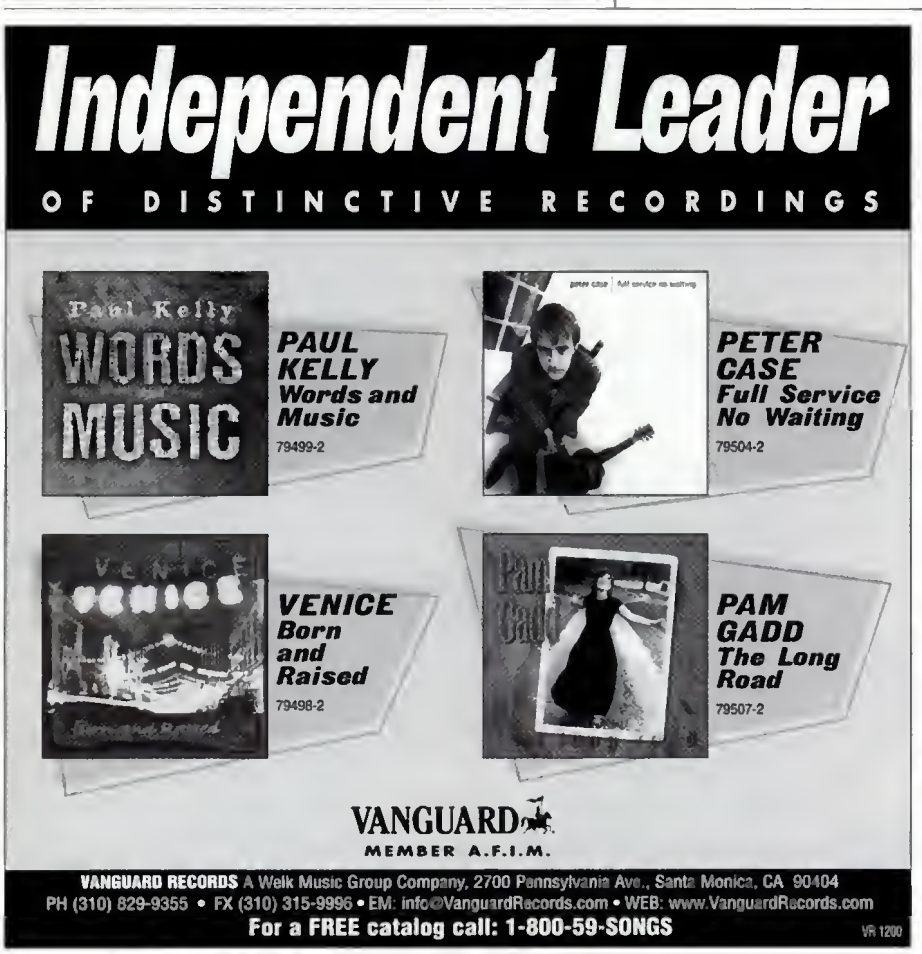
SPECTRUM OF SKA

Django notes that indie-label promotion and devotion also spawn a wider variety of ska stylings. "There is so much out there to listen to. People from coast to coast and abroad are experimenting while others pay homage to ska's original form."

This evolution has led to two distinct movements in America: retro-traditional and hybrids for the '90s.

The classic ska sound is slower, less aggressive, and usually has more social, political and cultural commentary written into the lyrics. It places more emphasis on the horns than the guitar. The stronghold of traditional tunes is the East Coast, with an epicenter in New York City, which is exemplified by bands like the Slackers, the Allstonians, the Scofflaws and the Toasters.

"We sell a lot more of the deep-roots





ska and old-school reissues than we do of the popular bands like Sublime," says music buyer Paul Marabito of the New Jersey–based Compact Disc World chain. "Easterners take their ska very seriously and don't want it to be watered down."

That isn't to say that the West doesn't have some acts with their rock-steady rhythms down deep in the primordial ska soup. Hepcat and the Pietasters—both on Hellcat Records, which is run by Epitaph Records president Brett Gurewitz and Rancid's Tim Armstrong—are leading up-and-coming acts like Mobtown down the historical path.

"There are diehard fans for both movements, but I think if you have a good enough product, you'll be able to break personal boundaries," Reel Big Fish trumpeter Scott Klopfenstein says. "We've toured all over the States this year and have never been told to go home where the kids appreciate our music."

But the West's main version of ska is happier, faster and influenced by the punk rock movement.

"There are exceptions to the rule, but in general, the East's bands are more about the tradition of ska and the West offers a lot of good-time music with a punk-rock edge," says the Lovely Miss Stephanie, keyboardist for New Jersey's Inspecter 7. "It seems to follow the West Coast way of life: going to the beach, drinking beers, skateboarding. Not that it's bad—look at how well it has done."

Skacore is also not limited to the shores of the Golden State. The Mighty Mighty Bosstones have been playing plaid-filled clubs and serving up gruff tracks like "The Impression That I Get" and "Someday I Suppose" for more than a decade from Boston. Capitol Records' newcomers Less Than Jake (LTJ) turned Gainesville, Fla., into a den of skankin' madness.



The Mighty Mighty Bosstones

"We started as a pure punk band, but the ska horns crept in five years ago and we liked the way it sounded," LTJ's Vinnie says. "We are what you'd call a contemporary ska band. Maybe we are on the wrong coast, but there's room in every state for bands that do it right."

THE LOWDOWN ON HYBRIDS

Beyond the oversimplified distinction between retro and updated, ska branches off into a million different hybrids. You name it, and someone is playing it.

A growing movement is swing ska, represented by the likes of Royal Crown Revue, Cherry Poppin' Daddies, Seattle's Easy Big Fella, Jump With Joey (three of whom's albums were re-released on Rykodisc in July) and Skavoovie & the Epitones.

Other ska projects can be linked to religion. Christian bands like The Insyderz and Sarabellum's Five Iron Frenzy are elevating the massive music movement to a higher level, while Mephiskapheles is representing the man from down under.

"The devil tricked us into working for him, although we now go about it willingly," Greg Robinson of Mephiskapheles says. "We are just as soulless and hedonistic as the next band. It hasn't kept us off MTV, and why should it?"

Less extreme, but just as entertaining, is the movement to mix stage show and ska. No one does this quite as well as the Aquabats, a self-described "crack unit of dorks" from Aquabania who have stage names and sing TV-esque anthems while wearing costumes.

"The first time we wore the costumes was a joke to make our friends laugh. We weren't trying to enter the mainstream consciousness," says bassist and organ player Crash McLarson, who adds the band is up for a Disney-produced TV show about their characters. "But then people liked it, and we figured we'd go whole hog with a complete story."

RETAIL SUPPORT

Mainstream organizations like Blockbuster and the Red Hot Organization have realized the expertise of smaller labels and have called on them to do several projects. The Red Hot Organization plans to release "Red Hot & Rude" next fall with new ska acts and old ska legends performing '60s soul covers.

"We try to stay in tune with the young, hip community to reach and educate them about AIDS through music," says executive producer John Carlin. "This is a vibrant genre that has passed the test of time."

But as with all trends on the upshoot, insiders whisper about the inevitable backlash and fall from fashion.

"This is the first time the mighty merchandising machine known as the U.S. music industry has taken an interest in ska, and it is likely to follow the same pattern as grunge. A few acts break out, several copy cats follow, everything gets promoted to death until people move on to the next big thing," says Rob Hingley, member of the Toasters and owner of Moon Ska. "The lucky thing is that it isn't an industry-created trend. The majors may drop out, but the indies will be there when the dust settles to help the dedicated bands keep keeping on. There is a lot more music out there to explore." ■

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INDIES

DISTRIBUTORS ROCK ON

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RISKY IMPORT BUSINESS

One area that has undergone greater scrutiny by distributors is import buying. While importing has long been the bedrock of indie-rock wholesaling, it has proven calamitous for some companies in recent years: Observers point to the recent bankruptcies of Feedback in Chicago and Cargo in Canada (which has not been affiliated with the like-named American distributorship for years), both of which were spurred in large measure by incautious import purchases.

—ALICIA ROSE Northwest Alliance of Independent Labels (NAIL)

"We get solicited by anywhere from 20 to 55 labels a week. Most of these are just people putting out a CD, because putting out a CD is about as hard as brushing your teeth."

Paul Ashby, head of distribution, sales and marketing at San Francisco–based Revolver USA, says, "Between the exchange rate and the nonreturnability and the volatility of the market with parallels, it just became so hard to [purchase imports] on a wholesale basis. If we do buy imports in any significant amount here at all, it's done on an exclusive basis. Because of that exclusivity, we're able to either get a return allowance or offer them at a price that's a little closer to domestic."



Jack Sheehy, Dutch East India Trading

Van den Heuvel says, "The only imported titles that we offer out to big accounts as returnable are labels that we have return rights on. So our exposure is pretty controlled. We don't sell anything as returnable that we can't in turn return to our vendor."

THE CHAINS GANG

Finally, some in the indie-rock distribution community, while they still view independent mom-and-pop stores as their meat and potatoes, are seeing certain chains as an increasingly important component of their sales base.

"I love indie stores," Van den Heuvel says. "I think indie stores are going to be here for a long time...[But they equall less and less of the numbers. People say, 'Hey, I want to sell this record to indie stores, and I want to sell 5,000 or 10,000.' Well, if you mean strictly ma-and-pa stores, you're gonna have a lot of difficulty doing that. You're gonna have to go into some of the cooler national chains, the Towers, the Borders, the regionals like Newbury or things like that. Otherwise, you're never gonna get to those numbers."

Sheehy says, "Independent stores are huge for us, and then there's the mid-sized-to-small chains, your Streetsides and Exclusives and Virgins, those are key for us."

Rose says, "I was looking at a Borders order this morning, and the stuff that they're ordering is nothing like what I would expect a Borders to be stocking. They're getting tons of stuff that I think is great—really cool records, experimental jazz records, some strange avant garde records, some punk records. They take more chances, almost, than an indie store."

Still, many would probably also agree with the old-school note struck by Ashby: "I think smaller retailers have shown that it's like what Robert Fripp used to call small, mobile and intelligent operations. They can react quicker, they can do returns quicker, they can pay for this stuff as they see it going out the door. There's a lot to be said for centralized buying, but there's a lot to be said for decentralized buying as well." ■

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STRENGTH IN NUMBERS

Continued from page 60

the Cardigans and "raised their visibility," he adds.

Labels generally tell the coalition about upcoming releases several months before they are to hit the stores. Advance copies are provided for listening. Although each band is highlighted for only a month, VanCleave maintains that coalition stores remain committed "for the life of the record."

In the Magic Platter store, the Adopt A Band setup includes a front-window display, listening-booth position, end-cap display, front countertop display, eye-level browser, other internal displays and mandatory instore play.

For the exposure, labels pay each store $175 a month, a modest amount when overhead is factored in.

> In the Los Angeles area, several stores have banded into the Local Independent Network of Cool Stores (LINCS), although remaining within the larger coalition.

The program is expensive for the labels, though, costing them $11,000 a month, which makes it better suited to major than indie record companies.



Chemical Brothers

The coalition says it remains independent in the acts it adopts. "Last year, we turned down $400,000 in the Adopt A Band program because we didn't think we could do the job and didn't get enough votes," says Currier.

The second-most-important program for CIMS involves listening booths. About 50 stores participate in this one. Labels submit 30 to 50 titles for consideration each month, and the stores take a vote. The top 10 vote-getters are on the listening booths for a month. This program costs labels about $2,750 a month.

Sometimes a label will ask to move a band from the listening program to the Adopt A Band program. Sister Hazel, which has broken nationally, is such an act. Another was Buena Vista Social Club, which moved from listening booths in January to Adopt A Band in February, during which it scanned more than 5,000 units, VanCleave says.

CIMS puts out a chart each week of best-sellers, which runs in *Album Network* and in the alternative press. VanCleave says he plans to put it on a Web site that CIMS is ramping up.

CIMS' success is reflected in the calls that VanCleave gets from indie retailers around the country who want to join. But he says he doesn't want the coalition to get unwieldy and ineffective. "There are a lot of good stores that want to get in. We're hoping to address it and include these stores in some of our promotions."

GROUPS WITHIN GROUPS

Now, sub-coalitions are being formed. In the Los Angeles area, several stores have banded into the Local Independent Network of Cool Stores (LINCS), although remaining within the larger coalition. "Media costs in L.A. are so high. They don't receive the co-op dollars to get into the bigger media. So collectively they'll try to get them," says Currier.

"We want to create an identity for independent retail in LA.," says Rander Foster, owner of the Fingerprints store and a LINCS organizer.

CIMS and LINCS are pop/rock coalitions, but they're not the only retail groups around. Urban-music merchants have begun a number of coalitions, although none has a national reach.

George Daniels, the owner of George's Music Room in Chicago and a member of the NARM board, is credited with starting and advising various coalitions. He says these urban coalitions now operate in New York, New Jersey, D.C., Akron, Cleveland, Detroit, Chicago, Houston, Los Angeles, and the West Coast outside L.A. The formula they use is one developed by Royce Fortune of Fortune Records in Inglewood, Calif.

It was SoundScan that brought the urban retailers together, at the time when the Billboard charts were being changed to reflect actual sales at stores. Daniels says R&B retailers were upset because they were faced with the high cost of computerizing their systems in order to keep reporting weekly sales to Billboard.

National United Independent Retailers (NUIR) was formed and Daniels elected president. "I accepted reluctantly," says Daniels. "How could I run my store and the coalition, too? I suggested that each member go back to his market and create coalitions."

For the urban retailers, the main issue is "becoming more proactive, rather than receiving what the labels are giving out," says Daniels. He believes the independent accounts should become better at obtaining dollars for developing artists, as CIMS has.

COMMON CONCERNS

A big concern for all indie retailers (as well as chains) is source-tagging—the installing of electronic anti-theft devices on CDs during the manufacturing process rather than at the stores. "Shrinkage is still a big issue for us," says VanCleave. "And employees take up a lot of valuable time putting security tags on product." The record companies are reluctant to start source-tagging because they fear lawsuits by manufacturers of anti-theft technology companies whose systems aren't used.

SoundScan is an issue for some indie retailers, too. Currier says, "What is SoundScan doing with their information?" he asks. "Why is SoundScan consulting our larger competition and using our information to help their business?"

This has become a concern with the growing trend of "co-management of inventory," whereby the label sales representative will write the product order with the retail buyer. Indie merchants fear chains are benefiting from sales information they have provided to SoundScan.

Despite their complaints, though, the coalitions have no intention of terminating their relationship with SoundScan. "That would hurt the bands we're working with," says Currier. ■

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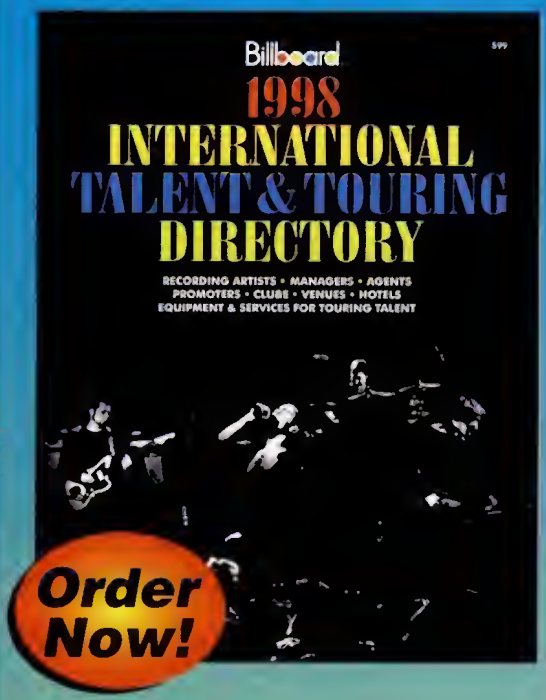
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Update

LIFELINES

BIRTHS

Girl, Erica Shea, to **Ginny Shea** and **Matthew McCormick**, April 4 in Providence, R.I. Mother is owner of publicity/promotion company Mixed Media.

Boy, Michael Anthony, to **Maryann** and **Richard Christina**, April 10 in Red Bank, N.J. Father works in the A&R department at Atlantic Records.

Girl, Claire Boone, to **Kay** and **Kyf Brewer**, April 27 in Bucks County, Pa. Mother is a former staffer in the marketing division at Mercury Records. Father is an Innerworks Music Group recording artist and does voice-over work for VH1.

Girl, Miranda Erin, to **Lisa Brauston Ginsburg** and **James Ginsburg**, April 30 in Chicago. Father is president of Cedille Records.

DEATHS

Brad Singer, 45, of a viral infection, May 3 in Tempe, Ariz. Singer was the owner and founder of the eight-store, Tempe-based Zia Record Exchange. He opened his first Zia outlet in 1980. In 1987, Singer started Impact Music, a wholesale distributor catering to independent record stores around the U.S. As a consistent advocate of music from the Grand Canyon State, he launched Epiphany Records in 1992, which has released albums by the Refreshments, Beat Angels, and Piersons. He also produced the genre-crossing, award-winning "Hijole!" compilations featuring Arizona artists. He is survived by his children, Bryan, Zachary, and Caitlin; his mother and father, Lynn and Bud Singer; and sisters Jill Singer, Arlyn Strouse, and Brenda St. George.

GOOD WORKS

MELODIC MIRACLE: **Smash mouth, the Posies, Gary Busey, John Taylor Terroristen,** and **John Easdale Group** will donate their talents to Miracle in the Desert '98 on May 23 at the Mission Hot Springs in Desert Hot Springs, Calif. The drug-free rock festival and in-line skating, skateboard, and BMX bike exhibition benefits the Musicians' Assistance Program, the Ranch, and Skillbuilders, an after-school program for mentally and physically challenged children. Contact: **Marcee Rondan** at 818-380-0400 or **Janet Newcomb** at 760-836-1844.

ROCK FOR A REASON: The grand finale of a seven-city unsigned-band competition, RockK'n Mania, will be held Thursday (14) at New York's Wetlands. The show—sponsored by HMV, Prime CD, ASCAP, BMI, Sennheiser, D'Adarrio, Tama/Ibanez/Laney, AT&T, JAMtv, and UBL—benefits Juvenile Diabetes. Contact: **Richard R. Veit** at 314-731-2011 or **Kyle Ober** at 215-925-6268.

BY THE BOOKS: **Pearl Jam** matched the $78,000 raised by the Alliance for Education for the Stanford Book Fund, named after ailing Seattle Superintendent of Schools **John Stanford**. The fund supports school libraries in the band's hometown. Contact: Epic Records at 310-449-2870.

CALENDAR

MAY

May 9, **Eurovision Song Contest**, National Indoor Arena, Birmingham, England. 44-181-576-0557.

May 13, **Second Music Industry & New Technologies Conference**, sponsored by the Country Music Assn. and BellSouth, Nashville Arena, Nashville. 615-244-2840.

May 13-17, **Assn. For Independent Music Convention**, Adam's Mark Hotel, Denver. 606-633-0946.

May 14-17, **Emerging Artists & Talent In Music Conference**, Desert Inn Resort and Casino, Las Vegas. 702-837-3636, www.eat-m.com.

May 15-17, **Key West Songwriters Festival**, Key West, Fla. 305-296-1552.

May 16, **San Diego Blues Fest**, Embarcadero Marina Park South, San Diego. 619-283-9576.

May 16-19, **European Audio Engineering Society Exhibition**, RIA Exhibition Center, Amsterdam. 44-118-975-6218.

May 17-18, **MTV/Billboard Asian Music Conference**, Regent Hotel, Hong Kong. 212-536-5225.

May 18, **Fourth Annual Hard Rock Cafe Celebrity Golf Tournament**, Sherwood Country Club, Thousand Oaks, Calif. 818-380-0400.

May 19, **Art For AIDS Sake Auction**, sponsored by the Video Industry AIDS Action Committee, Four Seasons Hotel, Los Angeles. 818-227-0677.

May 21, **Rn-Arranging Arrangers**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

May 22-25, **Northwest Folklife Festival**, Seattle Center, Seattle. 206-684-7327.

May 23, **Miracle In The Desert '98**, benefitting Musicians' Assistance Program, Mission Springs Park, Desert Hot Springs, Calif. 760-836-1844.

May 27-30, **Electronic Entertainment Expo**, Georgia World Congress Center, Atlanta. 800-315-1133, www.e3expo.com.

May 28, **Leadership In Music Symposium: Music Makes Kids Smarter**, sponsored by the National Music Council, Supper Club, New York. 973-655-7974.

May 28-31, **Frank Sinatra Las Vegas Celebrity Classic Golf Tournament**, Stallion Mountain Country Club, Las Vegas. 310-360-6065.

May 29, **Audio Publishers Assn. Conference**, Chicago. 212-877-6398, fasspr@aol.com.

May 30, **Third Annual Audio Awards**, McCormick Center, Chicago. 212-877-6398, fasspr@aol.com.

May 30, **MTV Movie Awards**, Barker Henger, Santa Monica, Calif. 212-258-8000.

JUNE

June 2, **ASCAP Songwriters' Workshop**, Fez, New York. 212-621-6485.

June 2-4, **Replitech North America**, Moscone Center, San Francisco. 800-800-5474.

June 8, **Tiger Jam I**, sponsored by the Tiger Woods Foundation, Universal Amphitheatre, Universal City, Calif. 818-622-4440.

June 10, **Songwriters' Hall Of Fame Dinner**, Sheraton Hotel and Towers, New York. 212-957-9230.

June 10-Aug. 22, **Texas Stage Show**, Pioneer Amphitheater, Palo Duro Canyon State Park, Amarillo, Texas. 806-655-2181.

June 11, **What You See Ain't Necessarily What You Get: Music Video In The Cyberage**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

June 12-14, **Reggae Riddums**, City Park's Marconi Meadows, New Orleans. 504-367-1313.

June 15, **TNN Music City News Country Awards**, Nashville Arena, Nashville. 615-889-6840.

June 15, **Third Annual Mix L.A. Open**, sponsored by Mix magazine and the Mix Foundation for Excellence in Audio, Brookside Golf Course, Pasadena, Calif. 310-207-8222.

June 15-19, **Summer Jazz Workshop**, Texas Southern University and Willowridge High School, Houston. 713-227-8706.

June 15-20, **27th Annual Fan Fair**, Tennessee State Fairgrounds, Nashville. 615-244-2840.

Q ALSO MAKES MARK IN PUBLISHING

(Continued from page 44)

for an upcoming project.

In addition to his company's copyrights, Jones retains controlling interests in the catalogs of the Brothers Johnson, Michael Been, Siedah Garrett, Ivan Lins, Marc Kinchen, and Glen Ballard.

Jones' own creativity has, of course, been a factor in the success of his publishing operation. Particularly surprising is a 1962 work, "Soul Bossa Nova," an instrumental Jones recorded for Mercury Records that, incidentally, was engineered by Phil Ramone, one of the industry's top producers. First, the original recording of the work, which Jones wrote by expanding a cue in his soundtrack score to "The Pawnbroker," became the opening-credit theme for "Austin Powers," Mike Myers' succesaful takeoff on the James Bond films of the '60s. Now, Quincy Jones Music Publishing has entered into a worldwide deal with Nike to use "Soul Bossa Nova" as part of a seven-month global soccer campaign (Billboard Bulletin, April 29).

Jones is aware of the music publisher's credo that "it all starts with a song." But he offers his own take: "It's all a song and a story."



Kentucky Windage. CBS Video took three weeks to prepare and deliver its annual recap of college basketball's ultimate test. In stores April 24, "Comeback Cats: The Official 1998 NCAA Championship Video" celebrates the University of Kentucky Wildcats' "March Madness" triumph. Shown enjoying the moment, from left, are Fox Home Entertainment marketing director Marcus Higgins, Wildcats Allen Edwards and Cameron Mills, and Fox marketing VP Hosea Belcher.

PolyGram Takes Swing At Baseball

Scamardo To Utilize Part Of NFL Playbook For MLB Titles

BY SETH GOLDSTEIN

NEW YORK—Sal Scamardo is a two-sport executive.

Now senior director of specialty programming for New York-based PolyGram Video, Scamardo began by toting the pigskin for the NFL label. Thanks to PolyGram's deal-making prowess, he's since started pitching for Major League Baseball (MLB).

It was a significant lineup change for MLB, which had been a fixture on the Orion Home Video roster. Orion, distributed by MGM Home Entertainment, worked the line hard, but with limited success, Scamardo says.

During the PolyGram negotiations, MLB executives were "very candid," he recalls. "The World Series did well. Everything else fell apart."

PolyGram, which Scamardo says pursued MLB "aggressively," expects to make it a front-runner, based on the supplier's experience with the NFL. Seven years ago, pro football limped along with a 7% slice of the sports video pie.

Under PolyGram's tutelage, that share has jumped to 25%, according to Scamardo, quoting VideoScan's point-of-sale reports. The NBA, even with Michael Jordan, is second at 18%. Baseball's a distant third, stuck where the NFL was in 1991.

However, Scamardo anticipates a quick turnaround. MLB could jump to 15% in the first year, giving PolyGram 40% of the pro sports business, worth several million tapes, he predicts. "From the reaction of the marketplace, I think it's an achievable objective. We're in a good spot."

Nevertheless, Scamardo admits that "it's more difficult to wow retailers," many of whom are reassigning special-interest shelf space to movies. Different outlets are needed as well. "Our challenge is to better exploit the grocery channel," he adds. As part of the new approach, PolyGram is de-emphasizing the MLB team videos that rarely met expectations.

Supermarkets, mass merchants, and video chains will be on the receiving end of an extension of PolyGram's NFL strategy. Laid-back baseball "is going to be more in your face," Scamardo says. "We'll add a little of our Super Bowl experience." PolyGram Video wants to expand the MLB audience to include teenagers and young adults, who seem to want equal doses of sports and contemporary music.

(Continued on page 87)



PolyGram Video expects to apply some of the marketing tactics that have made NFL tapes big sellers to its new addition, Major League Baseball.

As Memorial Day Draws Near, Digital Video Revises Its Plans For Divx's Unveiling

PICTURE THIS

by Seth Goldstein



REBOOT: Digital Video Express' moment of truth has been delayed. The Zenith edition of its Divx player and perhaps 50,000 copies of the disposable, pay-per-view disc were supposed to go on display Memorial Day weekend in 40 stores in San Francisco and Richmond, Va. But we learned at deadline that the introduction has been pushed back. "They're just not ready," says a source. Whenever it happens, the launch promises to be a slugfest.

Warner Home Video, no friend to the Divx variation on DVD, plans a counter-marketing campaign in those cities (plus three others) as a way to introduce its rental program. This could undercut Digital Video's message. Digital Video has been accused of confusing the consumer; now the DVD camp is intent on returning the favor.

Nonetheless, Divx is forging ahead. Digital Video spokesman **Josh Dare** says the company, owned by Circuit City Stores, has allocated $100 million to promote it, on top of the $130 million spent on R&D and securing movie licenses.

By the fourth quarter, Dare says, 400 titles should be in stores, primarily in Circuit City and Good Guys outlets. By then, as well, Thomson and Matsushita will have shipped their players. But where to put them and the accompanying software? Digital Video can't seem to interest other chains. "Blockbuster has taken a pass," says Dare—news that pleases other video retailers who have their hands full trying to resuscitate tape rentals. Plan B for Divx includes drugstores and supermarkets. They may prove equally hard to land.

AIR FARE: Twenty years after the fact, two networks have discovered home video. Egad. NBC flashed an 800 number onscreen during the broadcast of its "Merlin" miniseries and sold 100,000 cassettes.

The direct-response response was sufficient to draw the attention of The New York Times, which gave it front-page coverage. Thereupon, Walt Disney Television president **Charles Hirschhorn** suggested Disney-owned ABC follow NBC's lead to boost program revenues, if not ratings.

Direct-response spots on CBS, PBS, and cable channels have been a home video staple for years. It's just that NBC and ABC never paid attention until the same cablers started snatching away their viewers. Now the ancillary has become the exemplary. But if no one is watching, who's going to buy?

HELPING OUT: Buena Vista Home Entertainment and Bonneville Worldwide Entertainment are sponsoring the Video Industry AIDS Action Committee's fourth annual Art for AIDS Sake auction, to be held 6-10 p.m. May 19 at the Four Seasons Hotel in Los Angeles. Galerie Michael in Beverly Hills is assembling the auction, including works by Cezanne, Manet, and Rembrandt. Admission is a $30 donation.

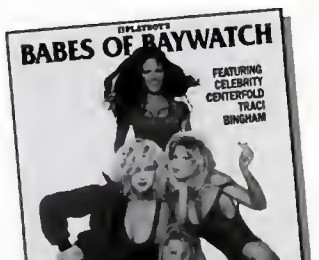
DVDOINGS: MGM Home Entertainment bonded with "Tomorrow Never Dies," shipping 170,000 copies of the latest 007 caper. Reorders should jet it past the current DVD record holder, Columbia TriStar's "Air Force One," which started at 112,000 and topped out close to 200,000 units. If recent experience is any guide, much of the "Tomorrow" order will wind up on Pacific Rim players stripped of regional coding chips.

Distributor Valley Media in Woodland, Calif., has launched a "Dealer's Choice" program designed to pull stores into the new format. Choices include a point-of-sale signage kit; a rolling display with room for 120 discs and four rental players, and a free spinner rack with 48- or 112-unit orders. All product is 100% returnable.

Universal Studios has 10 titles arriving June 30, including a collector's edition of "Dragon: The Bruce Lee Story" at $34.98 suggested list, "Far And Away" at $26.98, and "A Simple Wish," "Bulletproof," "Dazed And Confused," "Half Baked," "Hard Target," "Sgt. Bilko," "The Great Outdoors," and "Uncle Buck" at $24.98. Due July 21 are "The Boxer" at $34.98 and "Do The Right Thing," "Beethoven's 2nd," "In The Name Of The Father," "The Beguiled," "Bird On A Wire," "Housesitter," "Reality Bites," and "Streets Of Fire" at $24.98.

New Line Home Video ships "Wag The Dog," starring Academy Award nominee **Dustin Hoffman**, **Robert De Niro**, and **Anne Heche**, on July 1, day and date with the cassette . . . Simitar Entertainment has four dual-layer titles arriving in mid-May: "America By Rail," "Naked On The Beach," "Space Age," and "Tread/Retread." Single-layer titles include "Conspiracy Theory," "Grambling's White Tiger," and "Wheels, Heels, And Hot Licks."

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BMG Video Is Getting Educational; WOW! 3 Opens

BMG'S DISCOVERY: Just because it's educational doesn't mean it can't be entertaining.

That's the message BMG Video will convey with a new line of programs from the Discovery Channel and the Learning Channel. After years of distributing their own product, the cable channels signed a long-term distribution deal with BMG last December.

This month, BMG is revamping the line to give it broader appeal. "We see more of an upside at retail if you make this product seem more entertaining rather than educational," says BMG director of marketing **Michelle Fiddler**. "One of the things we're doing is changing the packaging to make it have more of a theatrical look and not make it look like a special-interest title."

SHELF TALK



by Eileen Fitzpatrick

Part of the packaging changes will include larger cover art, clever taglines, and blurbs from reviews.

Following a lead from A&E Home Video, BMG will try to tie in Discovery product to event movies opening this summer, such as TriStar Pictures' "Godzilla" and 20th Century Fox's "The X-Files." A&E saw sales of its "Titanic" documentary soar to more than 150,000 units earlier this year.

On May 19, BMG will release "Beyond T-Rex," priced at $19.98, and re-promote the "Paleo World" series, which includes "Mysteries Of Evolution," "Sea Monsters," and "Rise Of The Predators," to coincide with the release of "Godzilla" over Memorial Day weekend.

The June 2 delivery of "Spies Above" and "Farewell Good Brothers," a documentary about people who say they have had alien encounters, is slightly ahead of the June 19 opening of "The X-Files." The titles are $14.98 and $19.98, respectively.

"When a film becomes a national sensation, people want to learn more about the subject," says Fiddler, "and we want to make Discovery the place to find it."

BMG will also take advantage of the advertising Discovery does for its new shows by releasing the corresponding videos closer to airdate. As an example, "The Great Egyptians II" will be in stores May 19 following its May 4 airing on Discovery.

Fiddler says BMG plans a common street date each month to maintain consistency at retail. Discovery will continue to handle on-air and direct-response sales.

CLASSICS DRIVE SALES: A strange mix of classical, comedy, and daredevil programming is lifting sales at Kultur/White Star Video to new heights.

Kultur reports that holiday programs "Bolshoi's Swan Lake" and "The Kirov Ballet's Nutcracker" have shipped more than 400,000 and 200,000 tapes, respectively. In addition, "John Cleese's How To Irritate People" and the "Ernie Kovacs" collection have each delivered nearly 100,000 units.

Chairman **Dennis Hedlund** says that the 10-volume "Young People's Concerts With Leonard Bernstein" is doing "very well" and that retailers aren't balking at the $349.95 price point. The set is also available in three-packs priced at $89.95 each or single tapes at $24.95.

"Record chains with strong classical departments, such as HMV and Virgin, are doing well with all our classical titles," says Hedlund, "while mass merchants are interested in our **Evel Knievel** titles." Also selling: a line of motor-sports videos from the Duke Library.

"Kultur remains on a steady course even though the audience for special-interest tapes isn't really growing," he adds. "But despite that, we're seeing sales increase by 4% to 6% a year."

WOW! IN THE VALLEY: The Good Guys! and Tower Records will open their third WOW! store, in Glendale, Calif., this month.

The store, located about 15 miles east of Hollywood in the San Gabriel Valley, will feature a new area called the audio/video exposition. The design concept showcases the latest in equipment in a home-like setting, with four environments, including the "ultra media center," "the family media center," and a home office room, dubbed "work@home.com." The latter features computer setups.

Specialized sales staff are on hand to demonstrate the equipment and to help customers design their own home theaters or offices. The audio/video area debuted in select Good Guys! stores last year.

Like its predecessors, the Glendale WOW! will feature thousands of CD, video, laserdisc, and DVD titles, as well as more than 4,000 consumer electronic items.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	23	2	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
2	2	9	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
3	1	103	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
4	10	2	ELMOPALOOZA!	Sony Wonder	The Muppets	1998	NR	12.98
5	3	81	PETER PAN: 45TH ANNIVERSARY EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12730	Animated	1953	G	26.99
5	5	18	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
7	5	5	THE ENGLISH PATIENT	Miramax Home Entertainment Buena Vista Home Entertainment 8730	Ralph Fiennes Juliette Binoche	1998	R	19.95
5	5	7	PLAYBOY'S WOMEN BEHAVING BADLY	Playboy Home Video Universal Music Video Dist. PBV0825	Various Artists	1998	NR	19.98
5	5	12	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95
11	14	5	SELENA	Warner Home Video 14909	Jennifer Lopez	1998	PG	19.98
11	15	5	EVIL DEAD 2: DEAD BY DAWN	Anchor Bay Entertainment SV10320	Bruce Campbell Sarah Berry	1997	NR	14.98
23	3	3	PLAYBOY'S NATURALS	Playboy Home Video Universal Music Video Dist. PBV0828	Various Artists	1998	NR	19.98
18	12	18	ANDREA BOCELLI: TIME FOR ROMANZA	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
11	NEW▶		ANASTASIA	FoxVideo	Animated	1997	G	26.99
23	18	5	BATMAN & MR. FREEZE: SUBZERO	Warner Family Entertainment Warner Home Video 149963	Animated	1998	NR	19.98
18	5	3	PLAYBOY: NIGHT CALLS	Playboy Home Video Universal Music Video Dist. PBV0829	Juli Ashton Doria	1998	NR	19.98
23	26	18	MARILYN MANSON: DEAD TO THE WORLD	Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	1998	NR	14.95
18	18	103	GREASE▲•	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
18	NEW▶		STOMP OUT LOUD	HBO Home Video Warner Home Video 91484	Various Artists	1998	NR	19.98
23	18	18	SPICE GIRLS: GIRL POWER!-LIVE IN ISTANBUL	Virgin Music Video 92111	Spice Girls	1998	NR	19.98
24	22	5	LOST HIGHWAY	PolyGram Video 4400549893	Bill Pullman Patricia Arquette	1996	R	19.95
23	24	26	RAGE AGAINST THE MACHINE	Epic Music Video Sony Music Video 19V50160-3	Rage Against The Machine	1997	NR	19.98
23	24	18	PRIVATE PARTS	Paramount Home Video 33251	Howard Stern Robin Quivers	1997	R	14.95
24	24	5	FERNGULLY 2-THE MAGICAL RESCUE	FoxVideo 6107	Animated	1998	NR	19.98
23	18	26	SPICE GIRLS: ONE HOUR OF GIRL POWER	Warner Home Video 363553	Spice Girls	1997	NR	24.96
23	18	10	PLAYBOY'S VOLUPTUOUS VIXENS II	Playboy Home Video Universal Music Video Dist. PBV0824	Various Artists	1998	NR	19.98
27	25	7	THE SAINT	Paramount Home Video 071597	Val Kilmer Elisabeth Shue	1998	PG-13	14.95
23	35	26	THE PRINCESS BRIDE	MGM/UA Home Video Warner Home Video 7709	Cary Elwes Robin Wright	1987	PG	14.95
23	27	5	KIMERA	A.D.V. Films 001D	Animated	1996	NR	19.98
10	18	5	AMERICAN POP	Columbia TriStar Home Video 19592	Animated	1997	R	13.95
11	NEW▶		MARIAH CAREY: MY ALL	Columbia Music Video Sony Music Video 78846	Mariah Carey	1998	NR	3.95
32	RE-ENTRY		BLUE VELVET	MGM/UA Home Video Warner Home Video 206863	Kyle MacLachlan Isabella Rossellini	1996	R	14.95
18	26	5	NATIONAL GEOGRAPHIC: SECRETS OF THE TITANIC	Warner Home Video	Various Artists	1998	NR	14.95
34	39	19	MY BEST FRIEND'S WEDDING	Columbia TriStar Home Video 82723	Julia Roberts Dermot Mulroney	1997	PG-13	14.95
35	NEW▶		TORI AMOS: LIVE FROM NEW YORK	MVD Video 80732	Tori Amos	1998	NR	29.95
36	31	4	PENTHOUSE-PET OF THE YEAR AND FRIENDS	Penthouse Video WarnerVision Entertainment 57026	Paige Summers	1998	NR	19.99
37	30	22	NINE INCH NAILS: CLOSURE	Interscope Video Trimark Home Video 6734	Nine Inch Nails	1997	NR	24.98
38	NEW▶		B.A.P.S.	New Line Home Video Warner Home Video N4413	Halle Berry Martin Landau	1996	PG-13	14.98
39	34	23	MEN IN BLACK	Columbia TriStar Home Video 82453	Tommy Lee Jones Will Smith	1997	PG-13	22.95
40	32	16	SOUL FOOD	FoxVideo 4493	Vanessa Williams Vivica Fox	1997	R	19.98

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.



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Discovery CHANNEL

BMG VIDEO

TLC VIDEO

Great Egyptians II coming soon to home video.

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'Little Men' To Get A Large Video Push

MEN BEHAVING BRILLIANTLY: Buoyed by the sell-through success of its 1997 release of "Shiloh," Warner Home Video is taking a similar approach to "Little Men." Based on **Louisa May Alcott's** sequel to "Little Women," "Little Men" was released theatrically May 8 and will hit retail stores July 28.

"Our acquisitions group found 'Little Men' to be a high-quality, wonderfully produced film that would fit in well with the Warner Bros. Family Entertainment collection," says **Dan Capone**, director of marketing for WarnerVision Family Entertainment.



by Moira McCormick

Child's Play previewed "Little Men," produced by Los Angeles-based Brainstorm Media, and found it among the best family movies we've seen. It sports a superlative script, direction, and acting, particularly by 14-year-old **Ben Cook** as the troubled orphan Jack.

The movie picks up where "Little Women" left off, with heroine Jo March now married to her professor sweetheart, Fritz Bhaer, and running a school for boys. "Little Men" is expected to find a built-in audience among those who enjoyed director **Gillian Armstrong's** luminous 1994 version of "Little Women," which starred **Winona Ryder, Susan Sarandon, Gabriel Byrne,** and **Christian Bale**. The sequel features **Mariel Hemingway** as Jo and **Chris Sarandon** as Fritz.

" 'Little Women' is one of my favorite movies of all time," says Capone. "With 'Little Men,' we saw a film we knew would play just as well on the big screen." Warner Bros. is so enthusiastic that "we're positioning it as the lead title of our 75th-anniversary third-quarter promotion," he adds.

The clamshell package will include a Warner Bros. 75th-anniversary savings book that contains $150 worth of coupons for merchandise, theme parks, music product, popcorn, and online services.

"Little Men" premiered in eight markets, including New York, Los Angeles, Chicago, Atlanta, Dallas, Indianapolis, and Minneapolis. It will shortly be followed by openings in 12-15 secondary regions, according to Capone.

Warner took the same approach last year with "Shiloh," based on **Phyllis Reynolds Naylor's** Newbery Award-winning book. In video, it has sold more than 1 million cassettes. Capone notes, "We're following the 'Shiloh' strategy to a T with 'Little Men.' "

"Shiloh" played theatrically from April through mid-July 1997, and its overall excellent reviews acted as valuable advertising for its late-June VHS release. With "Little Men," Capone says, "we have another whole month to build word of mouth."

Promotion actually got under way in April, when "Little Men" trailers began running in front of Warner Bros. theatrical features in 20 cities. TV and print advertising kicked in May 8. "I'd love to put out quality family movies like this on a regular basis," Capone says. "With home video, there's always concern about product awareness."

Capone adds that movies based on well-loved books, like "Little Men" and "Shiloh," offer not only quality but also built-in familiarity.

SPRING HAS SPRUNG: Disney is offering free toy chests featuring either Winnie-the-Pooh or Spot the Dog in its current "Spring Fun & Friendship" promotion.

The program includes seven videos, including three new titles, each priced at $12.99. Consumers can receive a toy chest free with the purchase of any four eligible Pooh or Spot videos, or they can buy a chest for $4.35 with the purchase of any two cassettes.

The toy chests are constructed of

(Continued on next page)

Billboard® MAY 16, 1998

Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS. TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★★★ No. 1 ★★★		
1	1	131	**THE LITTLE MERMAID: THE SPECIAL EDITION** Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
2	2	11	**HERCULES** Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
3	3	127	**PETER PAN: 45TH ANNIVERSARY LIMITED EDITION** Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
4	NEW ▶		**ELMOPALOOZA!** Sony Wonder	1998	12.98
5	5	5	**BATMAN & MR. FREEZE: SUBZERO** Warner Family Entertainment/Warner Home Video 149963	1998	19.96
6	4	5	**FERNGULLY 2: THE MAGICAL RESCUE** FoxVideo 6107	1998	19.98
7	8	11	**THE CHIPMUNK ADVENTURE** Universal Studios Home Video 83313	1987	19.98
8	6	192	**SLEEPING BEAUTY ◆** Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
9	9	61	**THE HUNCHBACK OF NOTRE DAME** Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
10	21	3	**FLINTSTONES: I YABBA DABBA DO!** Warner Family Entertainment/Warner Home Video	1998	14.95
11	11	37	**POOH'S GRAND ADVENTURE** Walt Disney Home Video/Buena Vista Home Entertainment 16030	1997	24.99
12	7	9	**MARY-KATE & ASHLEY'S CAMPOUT PARTY** Dualstar Video/WarnerVision Entertainment 53379	1998	12.95
13	14	11	**THE SIMPSONS—WAVE II** FoxVideo 4103959	1998	24.98
14	10	9	**MARY-KATE & ASHLEY'S BALLET PARTY** Dualstar Video/WarnerVision Entertainment 53378	1998	12.95
15	12	161	**THE JUNGLE BOOK: 30TH ANNIVERSARY** Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
16	NEW ▶		**ANASTASIA** FoxVideo	1997	26.98
17	22	3	**RUGRATS: MOMMY MANIA** Nickelodeon Video/Paramount Home Video 838773	1998	12.95
18	17	33	**SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN** Warner Family Entertainment/Warner Home Video 98033	1997	19.96
19	13	15	**BELLE'S MAGICAL WORLD** Walt Disney Home Video/Buena Vista Home Entertainment 12546	1997	22.99
20	18	35	**CATS DON'T DANCE** Warner Home Video 96473	1997	19.98
21	24	3	**ARTHUR MAKES THE TEAM** Random House Home Video/Sony Wonder 49431	1998	12.98
22	19	5	**BARNEY IN OUTER SPACE** Barney Home Video/The Lyons Group 2021	1998	14.95
23	23	3	**ARTHUR'S FIRST SLEEPOVER** Random House Home Video/Sony Wonder 49432	1998	12.98
24	NEW ▶		**VEGGIE TALES: ARE YOU MY NEIGHBOR?** Lyric Studios/The Lyons Group 602125	1998	12.99
25	15	141	**THE LION KING** Walt Disney Home Video/Buena Vista Home Entertainment 2977	1994	26.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

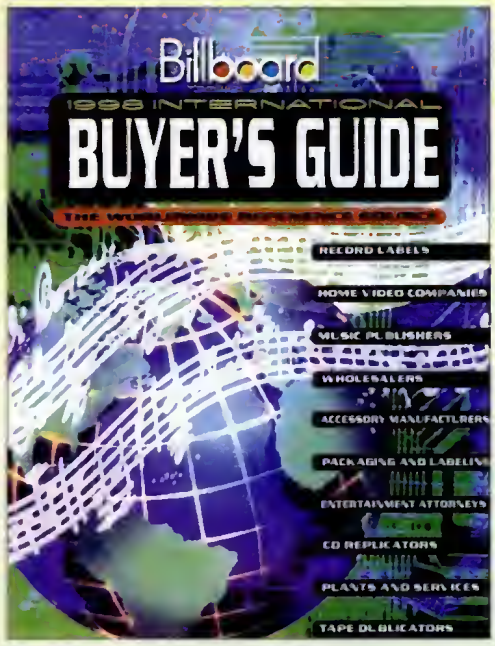
Billboard® MAY 16, 1998

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS. TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★★★ No. 1 ★★★		
1	4	4	**BOOGIE NIGHTS** (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
2	2	7	**THE FULL MONTY** (R)	FoxVideo 4806	Robert Carlyle Mark Addy
3	20	2	**L.A. CONFIDENTIAL** (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
4	1	6	**I KNOW WHAT YOU DID LAST SUMMER** (R)	Columbia TriStar Home Video 23923	Jennifer Love Hewitt Sarah Michelle Gellar
5	28	2	**COPLAND** (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13527	Sylvester Stallone Robert De Niro
6	3	8	**IN & OUT** (PG-13)	Paramount Home Video 329873	Kevin Kline Joan Cusack
7	5	11	**THE DEVIL'S ADVOCATE** (R)	Warner Home Video	Keanu Reeves Al Pacino
8	9	3	**KISS THE GIRLS** (R)	Paramount Home Video 331883	Morgan Freeman Ashley Judd
9	36	2	**FLUBBER** (PG)	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams
10	6	4	**SEVEN YEARS IN TIBET** (PG-13)	Columbia TriStar Home Video 21813	Brad Pitt
11	11	4	**RED CORNER** (R)	MGM/UA Home Video Warner Home Video M906832	Richard Gere Bai Ling
12	7	7	**MIMIC** (R)	Dimension Home Video Buena Vista Home Entertainment 13137	Mira Sorvino Jeremy Northam
13	8	10	**THE EDGE** (R)	FoxVideo 2750	Anthony Hopkins Alec Baldwin
14	12	5	**U-TURN** (R)	Columbia TriStar Home Video 32523	Sean Penn Jennifer Lopez
15	13	8	**THE PEACEMAKER** (R)	Universal Studios Home Video 83485	George Clooney Nicole Kidman
16	15	6	**ULEE'S GOLD** (R)	Orion Home Video MGM/UA Home Video 2110003	Peter Fonda Patricia Richardson
17	14	15	**THE GAME** (R)	PolyGram Video 4400478353	Michael Douglas Sean Penn
18	25	3	**THE ICE STORM** (R)	FoxVideo 2751	Kevin Kline Sigourney Weaver
19	19	13	**G.I. JANE** (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 10441	Demi Moore
20	10	5	**BEAN** (PG-13)	PolyGram Video 4400469133	Rowan Atkinson Peter MacNicol
21	NEW ▶		**MRS. BROWN** (PG)	Miramax Home Entertainment Buena Vista Home Entertainment 13525	Judi Dench Billy Connolly
22	31	2	**THE HOUSE OF YES** (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13526	Parker Posey Tori Spelling
23	18	9	**EVE'S BAYOU** (R)	Trimark Home Video VM6437	Samuel L. Jackson Lynn Whitfield
24	16	12	**AIR FORCE ONE** (R)	Columbia TriStar Home Video 71883	Harrison Ford
25	23	9	**MAD CITY** (PG-13)	Warner Home Video 15433	Dustin Hoffman John Travolta
26	26	6	**IN THE COMPANY OF MEN** (R)	Columbia TriStar Home Video 26013	Aaron Eckhart Matt Malloy
27	17	5	**MORTAL KOMBAT: ANNIHILATION** (PG-13)	New Line Home Video Warner Home Video N4643	Robin Shou Talisa Soto
28	22	9	**THE MAN WHO KNEW TOO LITTLE** (PG)	Warner Home Video 15626	Bill Murray
29	NEW ▶		**THE JACKAL** (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
30	21	7	**SHE'S SO LOVELY** (R)	Miramax Home Entertainment Buena Vista Home Entertainment 13472	Sean Penn John Travolta
31	27	5	**ONE NIGHT STAND** (R)	New Line Home Video Warner Home Video 4312	Wesley Snipes Nastassia Kinski
32	30	14	**EVENT HORIZON** (R)	Paramount Home Video 334823	Laurence Fishburne Sam Neill
33	24	5	**A THOUSAND ACRES** (R)	Touchstone Home Video Buena Vista Home Entertainment 12979	Jessica Lange Michelle Pfeiffer
34	29	17	**CONSPIRACY THEORY** (R)	Warner Home Video 15091	Mel Gibson Julia Roberts
35	NEW ▶		**ANASTASIA** (G)	FoxVideo	Animated
36	33	7	**A LIFE LESS ORDINARY** (R)	FoxVideo 2772	Cameron Diaz Ewan McGregor
37	37	23	**CHASING AMY** (R)	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams
38	34	10	**MOST WANTED** (R)	New Line Home Video Warner Home Video 4245	Keenen Ivory Wayans Jon Voight
39	32	10	**THE MATCHMAKER** (R)	PolyGram Video 4400478372	Janeane Garofalo
40	35	2	**ROCKETMAN** (PG)	Walt Disney Home Video Buena Vista Home Entertainment 12978	Harland Williams

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CPG Enters Retailing With DD Acquisition

BY SAM ANDREWS

LONDON—U.K.-based international character and sports licensing agent Copyright Promotions Group (CPG) enters retailing with the acquisition of British supplier DD Video for about $4.5 million.

DD Video, which specializes in British military and aviation titles, is the trading name of Leisureview Ltd. Leisureview reported sales of $4.6 million for the year ended July 31, 1997, and turned a pretax profit of approximately $160,000.

The company has a library of 300 programs either acquired from licensors or produced by the label itself. In addition to the traditional wholesaler and retailer network, it also sells via direct mail.

CPG hopes to finance the purchase through a share issue that is expected to raise $5.7 million.

The move gives CPG a vehicle through which to market the various sports rights it represents. One of CPG's major shareholders is sports and media marketing giant ISL, which holds a 25% stake. ISL has the licensing rights to the soccer World Cup and the International Amateur Athletic Foundation World Athletic Championships and is the marketing agent for European soccer's governing body, the United European Football Assn.

In December 1997, ISL provisionally appointed CPG as the worldwide licensing agent for Euro 2000, the European soccer championship. The deal becomes official in the next two months.

Says CPG chief executive David Cardwell, "There is a tremendous synergy in that DD Video has a mail order and video retail business through which we can exploit other rights that we own, particularly the sports rights held by ISL."

DD Video managing director Richard Jones maintains the deal is "enormously beneficial in terms of exposure to international markets." The company, meanwhile, is looking to expand its TV production foothold.

To date it has co-produced "Battle For The Skies" with Discovery Channel Europe and "Airborne" with the History Channel, and it has struck several U.S. deals, including one with GoodTimes Home Video.

"America is the great challenge," says Jones. "We are looking at opportunities in our own right there, especially on the direct marketing side."

POLYGRAM TAKES SWING AT BASEBALL

(Continued from page 83)

Parent PolyGram has music to spare. "We're working with our record labels to see what they can contribute to the project. There is a pool of artists we're hoping to draw from," Scamardo says. "It made the NFL hot, and it's a terrific way to reach this audience." Jon Bon Jovi and Elton John are under consideration for a title called "Major League Beats," which should be out in time for the July 7 All-Star game.

Prior to that release, PolyGram Video plans to release three or four new titles, including a pair of sequels that Scamardo says have been done with "more energy" than the originals. The approximately 70-title MLB catalog was revamped in time for the start of the season.

What PolyGram won't have is much in the way of cross-promotions. Opportunities were missed because "we got a bit of a late start due to the timing of the deal," Scamardo acknowledges. But he maintains that PolyGram is "planting seeds for the next season."

One deal has taken hold that Scamardo thinks will boost MLB and NFL activity. Sports Illustrated is offering free issues of the magazine and a reduced subscription rate to consumers who buy



any baseball or football video this year.

CHILD'S PLAY

(Continued from preceding page)

heavy-duty cardboard with reinforced binged lids and different graphics on all four sides. Each is approximately 22 inches wide, 15 inches deep, and 14 inches high.

The offer is good through March 3, 1999, while supplies last. The mail-in certificate is found in each cassette package.

Disney's new titles are "Winnie-The-Pooh: Imagine That, Christopher Robin!," "Winnie-The-Pooh: Three Cheers For Eeyore & Rabbit!," and "Spot And His Grandparents Go To The Carnival." The four others are "Clever Little Piglet," "Pooh Wishes," "Tigger-ific Tales," and "Sweet Dreams, Spot." Each runs 30-44 minutes.

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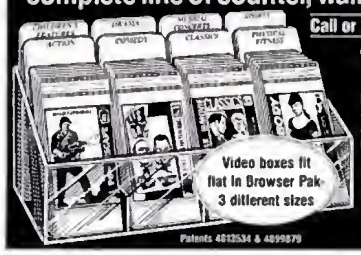
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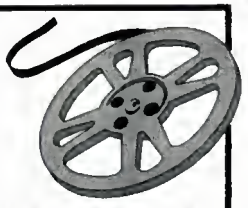
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BILLBOARD MAGAZINE



Sun, Fun, And Vonda. Those guys at KKLQ (Q106) San Diego have it all. Here, they show off their latest acquisition, newly signed 550 Music artist Vonda Shepard, whose theme from Fox Television's "Ally McBeal," "Savin' My Soul," is an out-of-the-box smash at top 40, AC, and adult top 40 radio. Pictured, from left, are music director "Doctor" Doug Dodds, Shepard, and Kevin Curtis of Sony 550.

NAB Urges FCC To Drop Microradio Plan

BY BILL HOLLAND

WASHINGTON—The National Assn. of Broadcasters (NAB), in April 27 comments to the Federal Communication Commission (FCC), said it would be "folly" for the commission to establish a new, low-power "microradio" radio service.

In recent months, interest has grown in establishing community radio stations that would broadcast to limited coverage areas, in some cases just a neighborhood.

FCC chairman Bill Kennard has said he would like to investigate the possibility of a new service of hundreds of microradio stations between 1 and 10 watts that could fulfill community needs and promote diversity. The FCC, however, continues to crack down on so-called pirate broadcasters, which often broadcast from such localized stations.

"Interference on the airwaves continues to be serious concern for legitimate, licensed radio stations," wrote NAB president/CEO Edward O. Fritts. "We think it would be folly for the FCC to add hundreds of micropower stations that would only increase the problem."

Besides citing possible interference, the NAB comments pointed out that the FCC wouldn't have adequate resources to monitor such small stations and added that the commission shouldn't create a new service "in order to curb the proliferation of illegal pirate stations."

The NAB filing added that microradio "would create small islands of usable coverage in an ocean of interference."

newsline...

DE CASTRO REBUFFS PAY-FOR-PLAY CONTRACTS. Chancellor Media COO Jim de Castro has rebutted a report by equity researcher Bear, Stearns & Co. that claims the company had already written $25 million in pay-for-play contracts (Billboard, May 9). The report was based on an interview with Tom Hicks, but de Castro says that while "we are in the process of working with the record companies" on attempts to increase label revenue in a way that "will be win/win for everyone," no such pay-for-play deals have been written.

CHANCELLOR NAMES NEW PREZ. Jeff Marcus has been named president/CEO of Chancellor Media Corp., following the recent resignation of Scott Ginsburg. Marcus joins the company with little radio background. He was most recently chairman of Marcus Cable, the nation's largest privately held cable TV company. That résumé is in line with Tom Hicks' vision to expand Chancellor from its radio base into other media. Marcus has been on Chancellor Broadcasting's board since 1995.

ARBITRONS TO SURVEY PUERTO RICO. Arbitron has announced it will measure Puerto Rico as a market twice a year. The island becomes market No. 11. The first book to report Puerto Rico's ratings will be summer '98; the commonwealth will thereafter receiving ratings twice a year for fall and spring books only. This move bumps Miami to market No. 12, with all subsequent markets moving down a notch. In other Arbitron news, the company has purchased the radio station, advertiser/agency, and international assets of Tapscan, which develops software for broadcasters, agencies, and advertisers.

Live Christian-Music Show Slated For Summer Bow

BY DEBORAH EVANS PRICE

NASHVILLE—Renaissance Communications, the Dupree Co., and the Lamb's Church in New York are joining forces for "Live From The Lamb's," a weekly two-hour nationally syndicated radio show slated to premiere around July 1.

Broadcast from the Lamb's, an off-Broadway theater located in Times Square, the show will feature top contemporary Christian music artists performing live "unplugged" concerts in the 350-seat venue. Thomas Nelson Publishers will be the program's title sponsor.

Airing Sunday evenings from 5-7 p.m. EDT, the show will be carried on Morningstar Radio Network's 125 affiliates and other Christian outlets. There are also plans to approach mainstream stations about airing the series.

"Live From The Lamb's" was created by Joe Battaglia, president of Wyckoff, N.J.-based Renaissance Communications; Cindy Dupree of the Dupree Co.; and pastor John Calhoun of the Lamb's Manhattan Church of the Nazarene. Battaglia says he first had the idea to do such a show when he was working for WWDJ New York and producing concerts at the Lamb's.

"Every artist I've spoken to is very excited about his opportunity, because many of them got their start in New York with our concert series at the Lamb's 10 to 12 years ago—Steven Curtis Chapman, Margaret Becker, Twila Paris, Larnelle Harris, Phil Keaggy," says Battaglia of the series that ran from 1985 to 1989. "The list goes on and on, and they all have fond memories of the kind of venue it is."

Dupree thinks a Christian music show like this will fare well in the Big Apple. "There are wonderful church communities in New York that would embrace this type of venture, and there are a couple of retail stores that are thriving that sell Christian materials and music

(Continued on next page)

Chancellor Forms New Marketing Group

Chancellor Media Corp. has formed a new division, Chancellor Marketing Group, to enhance the revenue it derives from sales promotions activities.

The new division, which will spearhead Chancellor's marketing effort, comes from the company's purchase of Global Sales Development, a Richmond, Va.-based consulting firm.

Global president/founder Alison Glander is named president of the new Chancellor Marketing Group and senior VP of Chancellor Media.

Chancellor COO Jim de Castro comments that the acquisition demonstrates the company's "commitment to increasing top-line growth and unlocking the value at each of its 108 radio stations. Promotion revenue represents a reservoir of untapped growth."

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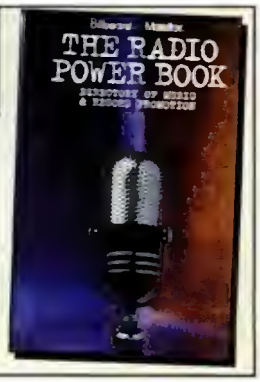
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Adult Contemporary

T. WK.	L. WK	2 WKS	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	18	TRULY MAOLY DEEPLY COLUMBIA 78723	◆ SAVAGE GAROEN Debuted at No. 1
(2)	2	2	12	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
(3)	4	5	14	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
4	3	4	17	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
5	5	3	23	MY HEART WILL GO ON 550 MUSIC 78826	◆ CELINE DION
6	6	6	16	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
(7)	7	7	12	RECOVER YOUR SOUL ROCKET 568762/ISLAND	◆ ELTON JOHN
(8)	10	13	10	FROZEN MAVERICK 17244/WARNER BROS	◆ MADONNA
9	8	8	33	I DON'T WANT TO WAIT IMAGE 17315/WARNER BROS.	◆ PAULA COLE
(10)	11	11	12	A PROMISE I MAKE ELEKTRA 64316/EEG	◆ DAKOTA MOON
11	9	9	37	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
12	13	12	44	HOW DO I LIVE CURB 73027	◆ LEANN RIMES
13	12	10	14	LANOSLIOE REPRISE ALBUM CUT	◆ FLEETWOOD MAC
14	14	15	9	LIKE I LOVE YOU A&M ALBUM CUT	AMY GRANT
15	15	14	30	AT THE BEGINNING ATLANTIC 84037	◆ RICHARD MARX & DONNA LEWIS
(16)	18	20	6	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
17	16	16	42	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
18	17	18	31	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
				★ ★ ★ AIRPOWER ★ ★ ★	
(19)	19	19	8	SAFE PLACE FROM THE STORM COLUMBIA ALBUM CUT	MICHAEL BOLTON
(20)	22	23	4	ADIA ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
(21)	23	28	3	HEAVEN'S WHAT I FEEL EPIC 78815	◆ GLORIA ESTEFAN
(22)	21	22	4	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
23	20	17	21	OH HOW THE YEARS GO BY MERCURY ALBUM CUT	VANESSA WILLIAMS
(24)	24	30	3	MY ALL COLUMBIA 78820	◆ MARIAH CAREY
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
(25)	NEW▶		1	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONOA SHEPARO

Adult Top 40

T. WK.	L. WK	2 WKS	WKS. ON	TITLE / IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				★ ★ ★ No. 1 ★ ★ ★	
(1)	1	1	14	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA 4 weeks at No. 1
2	2	2	28	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
3	3	3	25	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
(4)	5	6	14	SEX AND CANDY CAPITOL 58695	◆ MARCY PLAYGROUND
5	4	4	36	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
(6)	7	10	16	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
(7)	9	13	10	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
(8)	8	7	12	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
9	6	5	27	HOW'S IT GOING TO BE ELEKTRA 64130/EEG	◆ THIRD EYE BLIND
(10)	11	19	7	UNINVITEO WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
11	10	9	11	FROZEN MAVERICK 17244/WARNER BROS	◆ MADONNA
12	14	14	43	I DON'T WANT TO WAIT IMAGO 17315/WARNER BROS	◆ PAULA COLE
13	13	16	55	ALL FOR YOU UNIVERSAL 56185	◆ SISTER HAZEL
14	15	12	46	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
(15)	19	21	17	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
16	12	8	22	THE MUMMERS' DANCE QUINLAN ROAD 17241/WARNER BROS	◆ LOREENA MCKENNITT
(17)	20	18	14	ME IMAGO ALBUM CUT/WARNER BROS	◆ PAULA COLE
18	17	17	27	KISS THE RAIN UNIVERSAL 56140	◆ BILLIE MYERS
(19)	21	22	8	ADIA ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
20	16	15	21	BITTER SWEET SYMPHONY VIRGIN 38534/VIRGIN	◆ THE VERVE
21	18	11	18	MY HEART WILL GO ON 550 MUSIC 78825	◆ CELINE DION
(22)	23	28	4	SEARCHIN' MY SOUL 550 MUSIC ALBUM CUT	◆ VONOA SHEPARO
(23)	24	26	6	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
				★ ★ ★ AIRPOWER ★ ★ ★	
(24)	29	34	3	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS
				★ ★ ★ AIRPOWER ★ ★ ★	
(25)	27	32	5	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN

Compiled from a national sample of radio stations reporting to Broadcast Data Systems. Radio stations BDS adult contemporary panels and Top 40 radio stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ( ) Tracks showing an increase in detections over the previous week regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications

WINTER '98 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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Call	Format	W '97	Sp '97	Su '97	Fa '97	W '98
SAN FRANCISCO—(4)						
KGO	N/T	7.0	6.5	6.8	6.6	6.4
KCBS	N/T	4.5	4.3	4.0	4.8	5.3
KOIT-AM-FM	AC	3.8	3.9	3.8	3.9	4.3
KYLD	top 40/rhythm	1.8	1.9	4.3	4.2	3.6
KIOI	AC	3.3	3.2	3.3	2.9	3.7
KISQ	R&B adult	2.4	2.7	1.8	3.0	3.5
KABL	adult std	2.1	2.5	3.0	3.2	3.3
KSFO	N/T	2.2	2.6	3.2	2.6	3.3
KFOG/KFFG	triple-A	3.0	3.0	2.9	2.9	3.2
KNBR	sports	3.1	4.3	4.5	4.1	3.1
KBLX	R&B adult	3.2	3.0	2.7	2.9	2.8
KFRC-AM-FM	oldies	3.8	4.3	3.5	3.3	2.9
KZQZ	top 40	1.0	.7	1.9	2.7	2.9
KMEL	R&B	4.1	3.9	3.7	3.4	2.9
KKSF	jazz	3.7	3.6	3.3	3.3	2.7
KLLC	AC	2.7	2.8	2.7	2.5	2.6
KDFC-FM	classical	2.6	2.5	2.7	2.8	2.3
KYCY	country	1.2	1.3	1.5	1.5	2.1
KSAN	cls rock	4.8	4.2	1.0	1.1	2.0
KITS	modern	1.8	2.1	1.9	1.8	1.6
KOME	modern	2.0	2.0	2.1	1.9	1.8
KSJO	album	2.0	1.9	1.5	1.6	1.6
KBRG	Spanish	1.0	.7	6	.7	1.4
KSOL/KZOL	Spanish	1.5	1.6	1.9	2.4	1.3
KBAY	AC	1.4	1.3	1.7	1.2	1.2
KLOK	Spanish	1.3	1.6	1.2	1.4	1.1
KRTY	country	1.0	6	1.3	7	1.0
DALLAS—(6)						
KHKS	top 40	6.8	7.0	7.3	7.5	7.1
KKDA-FM	R&B	6.7	7.1	6.8	7.2	7.0
KSCS	country	5.8	5.7	5.7	5.5	6.1
KVIL	AC	6.0	5.3	5.2	5.7	4.9
WBAP	N/T	4.4	4.3	4.1	4.9	4.7
KRLD	N/T	4.3	3.6	4.0	3.8	4.1
KDMX	AC	3.5	4.1	4.4	3.9	3.8
KLUV	oldies	3.6	4.2	3.9	3.7	3.8
KYNG	country	3.4	3.3	3.8	3.6	3.5
KLTY	religious	3.2	2.7	3.0	3.2	3.4
KZPS	cls rock	2.0	3.8	3.1	3.9	3.4
KEGL	album	4.3	3.8	3.3	2.7	3.3
KOAI	jazz	3.5	3.1	2.9	2.7	3.3
KRBV	R&B adult	2.5	2.8	2.7	2.9	2.8
KPLX	country	3.2	4.1	3.4	2.6	2.7
KTCK	sports	2.0	1.7	2.1	2.7	2.7
KTXQ	album	2.8	2.9	2.3	2.4	2.7
WRR	classical	2.9	2.8	2.7	3.1	2.6
KBFB	AC	2.3	1.7	2.4	2.6	2.5
KDGE	modern	2.6	3.0	3.0	2.7	2.4
KLIF	N/T	2.2	1.4	1.9	2.0	1.6
KAAM	adult std	1.5	1.6	2.0	1.4	1.5
KHVN	religious	1.4	1.2	.9	1.3	1.5
KKZN	triple-A	.9	1.6	1.8	1.4	1.5
KRNB	R&B adult	1.6	1.1	1.1	1.0	1.4
KHCK/KICI-FM	Spanish	1.4	1.5	1.5	1.6	1.3
KESS	Spanish	2.0	1.5	1.5	1.7	1.3
WASHINGTON, D.C.—(8)						
WHUR	R&B adult	5.6	5.6	5.7	5.2	6.1
WASH	AC	3.8	4.6	3.9	4.2	5.5
WPGC-FM	R&B	6.5	5.8	6.3	5.6	5.5
WKYS	R&B	5.1	5.9	5.9	6.3	4.9
WMZQ	country	4.5	5.0	5.0	5.1	4.8
WMAL	N/T	4.9	3.6	4.2	4.1	4.6
WRQX	AC	3.9	3.7	3.9	4.3	4.5
WGMS	classical	4.0	4.1	3.0	4.0	4.3
WMMJ	R&B adult	4.2	4.1	3.9	4.0	4.2
WWZZ/WWVZ	top 40	4.7	4.6	4.0	3.7	4.1
WBIG	oldies	4.5	4.7	4.4	4.1	3.8
WJZW	jazz	3.8	3.4	3.6	3.4	3.5
WGAY	AC	4.5	3.9	4.2	3.7	3.4
WJFK-FM	N/T	3.4	2.8	3.6	4.6	3.4
WWDC-FM	album	3.0	3.5	3.2	4.0	3.4
WTOP-AM	N/T	2.9	2.9	3.0	2.9	3.1
WARW	cls rock	2.0	2.4	2.6	2.6	2.1
WHFS	modern	2.3	2.6	2.4	2.3	2.1
WPGC-AM	religious	1.2	.9	.7	.7	1.1
WYCB	religious	1.4	.9	1.5	.9	1.1
WAVA	religious	.9	1.2	.8	.9	1.0
WTEM	sports	1.1	1.0	1.0	1.1	1.0
HOUSTON—(9)						
KODA	AC	6.7	7.1	7.3	7.1	7.2
KRBE	top 40	6.6	6.4	6.5	6.3	6.4
KMJQ	R&B adult	5.5	5.7	5.5	5.4	6.3
KBXX	R&B	8.1	6.5	7.2	6.8	6.2
KILT-FM	country	4.6	5.1	5.9	5.3	5.2
KLDE	oldies	4.4	4.2	3.9	4.5	4.6
KHMK	AC	5.4	4.3	3.9	3.1	4.5
KKBQ-AM-FM	country	4.5	4.5	4.3	4.7	4.5
KTRH	N/T	4.0	4.5	3.8	3.9	4.4
KLOL	album	3.3	3.2	3.9	4.1	4.0
KKRW	cls rock	3.1	2.4	2.9	3.6	3.7
KKPN	AC	4.7	3.0	3.0	2.6	3.2
KQQK	Spanish	2.7	2.4	2.2	2.6	3.1
KTBZ	modern	3.1	3.3	3.4	3.2	3.1
KPRC	N/T	2.8	2.8	2.4	3.0	2.8
KIKK-FM	country	3.4	2.3	2.3	2.5	2.1
KXTJ	Spanish	1.2	1.6	2.0	1.4	1.8
KHYS/KJOI	top 40/rhythm	2.1	2.0	2.1	2.3	1.7
KILT-AM	sports	.9	1.4	1.8	1.6	1.7
KLTN/KLTO	Spanish	3.0	2.7	2.0	1.9	1.7
KOVE	Spanish	.4	.3	.8	1.2	1.4
KLAT	Spanish	1.6	1.7	1.1	1.2	1.1
KSEV	N/T	1.1	.8	1.1	1.1	1.1
KQUE	adult std	—	1.9	1.8	1.8	1.0
MIAMI—(11)						
WEOR	R&B	5.4	4.9	5.3	4.9	6.6
WPOW	top 40/rhythm	5.1	5.3	6.1	5.7	5.4
WHQT	R&B adult	4.6	5.2	5.2	5.1	5.1
WLYF	AC	4.6	4.8	5.0	5.1	4.9
WAMR-FM	Spanish	5.4	4.6	4.8	4.5	4.7
WRMA	Spanish	3.8	4.0	3.7	3.9	3.9
WAQI	Spanish	3.9	4.3	4.4	3.5	3.6
WFLC	AC	3.1	3.8	3.1	3.8	3.6
WLVE	jazz	3.7	4.0	3.4	4.1	3.6
WKIS	country	3.8	4.2	3.8	3.8	3.7
WHYI	top 40	3.9	3.3	3.6	3.4	3.6
WCMQ-FM	Spanish	3.1	2.2	2.2	2.4	3.4
WTMI	classical	2.5	3.1	2.8	3.0	3.2
WXDJ	Spanish	3.1	3.3	3.6	2.8	3.2
WMXJ	oldies	3.1	3.1	3.6	3.4	2.9
WQAM	sports	1.6	1.4	2.4	2.8	2.6
WZTA	album	3.6	3.5	3.3	3.3	2.6
WBGG	cls rock	2.8	2.6	2.7	3.3	2.6
WIN2	N/T	2.3	2.1	1.8	2.7	2.0
WPLL	AC	2.2	2.1	2.3	2.3	2.1
WQBA-AM	Spanish	2.7	2.0	2.5	2.4	2.0
WIOO	N/T	2.4	2.2	1.4	1.4	1.7
WRTO	Spanish	1.9	1.9	1.6	1.2	1.5
WJNA	N/T	2.1	1.8	1.7	1.4	1.4
WSUA	Spanish	1.4	1.5	1.4	1.6	1.4
WACC	Spanish	.9	.7	.8	.8	1.0
WFBA	Spanish	—	—	—	5	1.0
ATLANTA—(12)						
WSB-AM	N/T	9.0	8.3	8.9	9.3	11.0
WVEE	R&B	9.8	10.7	9.7	9.7	8.7
WSTR	top 40	5.9	7.3	7.0	8.1	6.3
WKHX-FM	country	8.3	6.7	6.1	7.3	6.6
WHHX	modern	5.0	4.8	5.1	5.5	5.8
WSB-FM	AC	4.3	5.1	5.5	5.7	5.7
WALR-AM-FM	R&B adult	6.2	5.9	6.2	6.3	5.6
WPCH	AC	5.6	4.9	5.9	5.1	5.6
WHTA	R&B	4.9	5.2	5.1	5.0	4.7
WGST-AM-FM	N/T	4.8	4.4	3.1	3.1	4.1
WKLS	album	4.5	4.8	4.7	4.5	3.8
WFOX	oldies	4.2	4.3	4.0	4.2	3.8
WZGC	cls rock	4.2	4.3	4.0	3.9	3.5
WYAY	country	3.4	3.6	4.0	3.4	2.9
WJZF	jazz	2.3	2.8	3.2	2.6	2.4
WAMJ	R&B oldies	—	—	—	—	2.2
WAOK	religious	1.5	2.3	2.0	2.1	2.1
SEATTLE—(13)						
KUBE	top 40/rhythm	6.1	7.1	6.9	6.3	5.8
KIRO-AM	N/T	6.7	8.3	9.6	7.2	5.8
KBSG-AM-FM	oldies	5.3	5.3	5.0	4.6	5.0
KLSY	AC	3.9	3.0	4.0	3.4	4.8
KPLZ	AC	3.7	3.8	4.2	3.8	4.6
KRPM/KBKS	top 40	2.8	2.5	3.3	3.6	4.5
KING	classical	4.5	4.3	3.4	3.5	4.3
KMPS-AM-FM	country	4.6	5.2	4.7	4.7	4.0
KNDD	modern	4.6	4.3	4.2	4.2	3.9
KVI	N/T	4.3	4.6	4.6	4.7	3.8
KISW	album	4.7	3.8	3.2	3.8	3.8
KWJZ	jazz	3.0	2.6	3.2	3.5	3.8
KIXI	adult std	3.9	4.6	3.7	4.0	3.6
KRWM	AC	2.8	2.6	2.6	2.6	3.6
KOMO	N/T	2.7	2.9	3.4	3.9	3.2
KZOK	cls rock	4.0	3.7	3.4	3.4	3.2
KJR-FM	cls rock	3.6	3.3	2.9	2.6	3.1
KMTT	triple-A	3.8	2.9	3.1	3.1	3.1
KIRO-FM	N/T	2.3	2.0	2.3	2.8	2.9
KYCW	country	3.9	3.3	2.6	2.8	2.8
KJR-AM	sports	2.5	2.5	2.2	2.9	2.5
KCMS	religious	1.5	1.9	1.7	1.7	1.8
KNWX	N/T	1.3	1.0	1.3	1.5	1.2
MINNEAPOLIS/ST. PAUL—(14)						
WCCO	N/T	13.0	11.5	11.6	12.3	11.8
KQRS-FM	album	11.3	10.4	10.5	11.2	11.2
KEEY	country	6.4	6.9	7.5	8.0	8.1
KDWB	top 40	6.4	6.9	8.1	7.8	6.0
WLTE	AC	6.8	6.7	6.5	6.3	5.8
KSTP-AM	N/T	5.2	5.0	4.5	5.0	5.3
KQQL	oldies	5.4	5.0	5.3	4.5	5.2
KSTP-FM	AC	5.4	5.2	6.1	5.3	5.1
KTCZ	triple-A	3.6	4.4	4.5	4.0	3.8
KXXR	album	5.6	4.6	4.5	2.8	3.5
WRQC	album	4.3	4.5	3.1	3.8	3.5
KMI2	jazz	2.4	3.1	2.9	2.9	3.1
KZNR/KZNZ/KZNT	modern	1.9	2.6	1.9	2.0	3.1
KFAN	sports	1.8	1.8	1.4	2.6	2.2
KLBB/WLOL	adult std	2.7	2.4	1.9	1.6	1.5
NASSAU-SUFFOLK, N.Y.—(16)						
WALK-FM	AC	6.1	6.2	5.8	5.3	5.7
WHTZ	top 40	4.2	4.0	5.2	4.9	5.6
WXRK	modern	5.2	4.7	5.3	5.3	5.3
WBLI	top 40	3.9	4.4	3.7	5.0	4.5
WCBS-FM	oldies	3.9	4.1	3.9	4.4	3.8
WLTW	AC	3.7	3.3	4.3	4.3	3.8
WABC	N/T	3.4	3.3	2.7	2.9	3.8
WOR	N/T	4.0	4.3	3.0	3.3	3.7
WCBS-AM	N/T	4.8	3.8	3.8	4.2	3.6
WHLI	adult std	3.8	3.0	2.8	2.8	3.6
WFAN	sports	3.1	3.9	3.7	3.9	3.4
WKJY	AC	2.7	2.3	3.1	2.4	3.3
WKTU	top 40/rhythm	4.9	3.7	3.9	3.6	3.2
WPLJ	AC	2.8	3.4	3.0	2.9	3.1
WQHT	R&B	3.2	3.6	3.2	3.3	3.0
WBAB/WHFM	album	2.8	2.6	3.3	3.5	2.9
WBZO	oldies	2.9	3.2	2.3	2.8	2.6
WQXR	classical	1.8	2.5	2.1	1.9	2.5
WNEW	cls rock	1.9	1.7	2.0	2.0	2.3
WINS	N/T	2.0	1.8	2.4	2.5	2.2
WQCD	jazz	2.8	2.4	3.1	2.3	2.1
WAXQ	cls rock	2.5	1.9	2.1	1.8	1.8
WMJC	country	1.5	1.6	1.9	1.2	1.8
WLIR/WDRE	modern	1.1	1.6	1.7	1.3	1.5
WRKS	R&B adult	1.6	1.2	1.4	1.7	1.5
WSKQ-FM	Spanish	1.2	1.2	1.6	1.2	1.3
WBIX	AC	.8	1.0	1.6	1.2	1.1
WLUK	adult std	1.1	1.0	1.0	.9	1.0
WBLS	R&B	1.2	1.6	1.4	1.3	1.0
WPAT-FM	Spanish	1.0	1.2	1.2	.9	1.0
PHOENIX—(17)						
KMLE	country	6.3	6.0	5.9	5.2	6.2
KTAR	N/T	6.3	5.5	5.6	6.4	5.7
KZZP	AC	3.4	4.5	4.4	4.7	5.7
KOY	adult std	5.0	5.1	5.0	5.3	5.4
KKFR	top 40/rhythm	4.7	4.9	5.9	4.3	5.3
KESZ	AC	4.2	3.8	4.2	4.9	5.2
KNIX	country	6.8	7.0	5.9	6.5	5.1
KOOL-FM	oldies	4.8	6.0	5.4	5.1	5.0
KFYI	N/T	5.4	5.5	5.0	5.2	4.7
KUPD-FM	album	5.1	4.7	4.2	4.9	4.7
KYOT	jazz	3.3	3.1	3.9	3.6	3.6
KKLT	AC	2.8	2.9	2.6	3.0	3.4
KDKB	album	3.5	3.1	3.6	2.6	3.3
KZON	modern	3.0	3.7	3.8	3.0	3.3
KEOI/KDJJ	modern	4.0	3.6	3.4	3.5	3.2
KGLQ	cls rock	1.9	1.7	2.1	2.4	2.4
KPTY/KRIM	top 40/rhythm	3.0	2.7	3.2	2.4	2.2
KSLX-AM-FM	cls rock	2.7	3.2	2.6	2.7	2.2
KWCY	country	1.3	1.9	1.4	2.2	1.8
KHOT-FM	R&B oldies	1.5	1.0	1.2	.9	1.5
KVVA-FM	Spanish	1.3	1.4	.7	1.2	1.0
ST. LOUIS—(18)						
KMOX	N/T	11.6	11.8	12.0	11.2	10.7
WIL	country	8.6	7.8	8.4	8.5	7.3
KEZK	AC	6.9	6.1	6.0	5.5	6.6
KMJM	R&B	1.2	1.4	1.3	6.8	6.1
KSHE	album	4.0	4.4	4.5	4.6	5.0
KPNT	modern	4.7	5.4	4.6	4.6	4.9
KYKY	AC	4.9	4.9	5.3	4.8	4.7
KSLZ	top 40	7.1	7.2	7.3	1.8	4.6
WKKX	country	4.5	4.3	5.3	5.0	4.2
KLOU	oldies	4.3	4.9	4.6	3.7	3.8
KTRS	N/T	2.4	2.3	2.9	3.4	3.3
WVRV	triple-A	4.0	3.9	3.2	3.0	3.2
KIHT	cls rock	2.6	2.6	2.5	3.1	3.1
KATZ-FM	R&B adult	1.9	2.3	1.9	1.8	3.0
WALC	AC	4.0	4.2	4.1	3.7	2.9
KFUO-FM	classical	2.8	2.7	2.6	3.1	2.9
KSD-FM	album	3.2	3.0	2.8	3.0	2.5
WRTH	adult std	2.6	3.4	2.5	2.1	2.4
KXOK	R&B adult	2.6	2.4	2.4	2.3	2.1
KAT2	religious	5	1.0	1.9	2.1	1.9
KFNS	sports	1.2	.8	1.1	1.2	1.0
WEW	adult std	1.2	1.0	1.1	1.1	1.0

LIVE CHRISTIAN-MUSIC SHOW SLATED FOR SUMMER BOW

(Continued from preceding page)

and product," she says.

"One of our challenges is that we want to put this forth to the national media in New York in a way that sets a precedent. We want to continue to position Christian music in New York with the advertising agencies, with Wall Street, and with other companies and people."

Battaglia agrees that the show will raise the profile of Christian music. "We're really happy about what it could mean to the industry and many of the artists who [make up] that industry," he says. "To give them that kind of platform to expose gospel music in New York City to the people who are gatekeepers is an exciting opportunity for us. We'd like to take our artists to another level to give them more mainstream penetration and visibility, and we think a program like 'Live From The Lamb's' will be just that—an opportunity to expand the visibility of our artists in the No. 1 market in the country."

'Flagpole Sitta," the overtly bouncy track at No. 11 on this issue's Modern Rock Tracks, is a contradiction in terms concocted by Seattle's Harvey Danger. It's a thinking man's pop song, a bubbly jingle that takes an intellectual jab at pseudo-intellectualism.

"This song has a lot of layers—the catchy tune, the silly lines, the parody, and the more serious meaning," says vocalist Sean Nelson. "It's the kind of song people sing along to without realizing it makes fun of them, like 'Smells Like Teen Spirit.' It contains simple truths, but no answers."

Nelson is quick to admit it's a bit hypocritical. "We explain it as a rant against consumption and the media. But that's a little bit self-indicting, since the music industry is all about consumption, and that's how we pay the bills. Not to mention I'm using the media right now to further that consumption."

But it hasn't always been that way for the 5-



'We owe the Man a lot at this point, and we intend to deliver'
—Sean Nelson, Harvey Danger

year-old quartet, which began at the University of Washington doing covers of Nirvana and Mudhoney songs. Nelson says he, guitarist Jeff J. Lin, drummer Evan Sult, and bassist Aaron Huffman actually ran in the opposite direction from fame.

"We aren't self-promoters," he says. "We aren't good at that. If you chase bigness, you only generate hype, and inevitably people find out if you are good or not. We took a long time getting confident with our music so as not to create simple meaningless pop songs that litter airwaves."

Luckily, KNDD (the End) Seattle championed the song, and Slash/London picked up the band's album "Where Have All The Merrymakers Gone?"

"We owe the Man a lot at this point, and we intend to deliver," Nelson adds. "But I can't wait to get back in the studio. This one was recorded too cheap and fast for our own good. The next will be leaps and bounds over it."

Billboard® MAY 16, 1998

Mainstream Rock Tracks™

LAST WK.	THIS WK	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	2	5	**MOST HIGH** 2 weeks at No. 1 WALKING INTO CLARKSDALE	◆ JIMMY PAGE & ROBERT PLANT ATLANTIC
2	2	1	17	**BLUE ON BLACK** TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION
3	3	4	8	**I LIE IN THE BED I MAKE** WISHPOOL	BROTHER CANE VIRGIN
(4)	6	7	13	**TORN** MY OWN PRISON	CREED WIND-UP
5	4	3	20	**SHELF IN THE ROOM** DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
6	5	5	12	**CUT YOU IN** BOGGY DEPOT	◆ JERRY CANTRELL COLUMBIA
7	7	6	22	**SEX AND CANDY** MARCY PLAYGROUND	◆ MARCY PLAYGROUND CAPITOL
8	8	8	16	**MY HERO** THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
(9)	12	16	4	**WISHLIST** YIELD	PEARL JAM EPIC
(10)	11	13	13	**FUEL** REHEAD	METALLICA ELEKTRA/EEG
				★★★ AIRPOWER ★★★	
(11)	20	29	3	**FIRE IN THE HOLE** VAN HALEN 3	VAN HALEN WARNER BROS.
(12)	14	—	2	**HEROES** "GODZILLA" SOUNDTRACK	◆ THE WALLFLOWERS SONY MUSIC SOUNDTRAX/EPIC
13	9	11	38	**MY OWN PRISON** MY OWN PRISON	◆ CREED WIND-UP
(14)	13	14	9	**CLOSING TIME** FEELING STRANGELY FINE	◆ SEMISONIC MCA
15	10	9	24	**THE UNFORGIVEN II** RELOAD	◆ METALLICA ELEKTRA/EEG
(16)	15	15	9	**SAVE YOURSELF** DARKEST DAYS	◆ STABBING WESTWARD COLUMBIA
17	16	12	43	**TOUCH, PEEL AND STAND** DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
				★★★ AIRPOWER ★★★	
(18)	21	24	4	**SLAM DUNK**	DLR BAND WAWAZAT!!
				★★★ AIRPOWER ★★★	
(19)	18	20	6	**REAL WORLD** YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
20	17	17	13	**USE THE MAN** CRYPTIC WRITINGS	MEGADETH CAPITOL
21	22	19	7	**SHE'S GONE** PILGRIM	ERIC CLAPTON REPRISE
22	23	23	5	**DON'T DRINK THE WATER** BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
(23)	24	26	3	**I WILL STILL BE LAUGHING** CANDY FROM A STRANGER	◆ SOUL ASYLUM COLUMBIA
(24)	30	39	3	**IRIS** "CITY OF ANGELS" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/REPRISE
(25)	26	31	6	**SHIMMER** SUNBURN	◆ FUEL 550 MUSIC
(26)	28	32	4	**TIME AGO** YOUR BODY ABOVE ME	◆ BLACK LAB DGC/GEFFEN
27	19	10	11	**WITHOUT YOU** VAN HALEN 3	◆ VAN HALEN WARNER BROS.
28	25	18	20	**GIVEN TO FLY** YIELD	PEARL JAM EPIC
29	33	33	6	**BOOM BOOM** BIG HEAD TODD & THE MONSTERS WITH JOHN LEE HOOKER BEAUTIFUL WORLD	REVOLUTION
30	29	25	12	**RAGE** BROTHER TO BROTHER	VAN ZANT CMC INTERNATIONAL
31	32	30	10	**CEREMONY** CRYSTAL PLANET	JOE SATRIANI EPIC
(32)	40	—	2	**THE WAY** ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
(33)	39	—	2	**BE QUIET AND DRIVE (FAR AWAY)** AROUND THE FUR	◆ DEFTONES MAVERICK/WARNER BROS.
34	35	36	5	**BAKER STREET** INTERPRETATIONS	FOO FIGHTERS EMI CAPITOL
35	31	21	17	**SUNSHOWER** GREAT EXPECTATIONS: THE ALBUM	CHRIS CORNELL ATLANTIC
36	36	37	3	**LOSING A WHOLE YEAR** THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
37	37	35	8	**DROPPING ANCHOR** PUSHING THE SALMANILLA ENVELOPE	◆ JIMMIE'S CHICKEN SHACK ROCKET/ISLAND
38	27	22	10	**MUNGO CITY** THE OMINESE ALBUM	◆ SPACEHOG HIFI/SIRE/WARNER BROS.
(39)	NEW ▶		1	**TOO CLOSE TO HATE** SEVENDUST	SEVENDUST TVT
(40)	NEW ▶		1	**AT THE WATER** STEGOSAURUS	STEGOSAURUS REPRISE

Billboard® MAY 16, 1998

Modern Rock Tracks™

LAST WK.	THIS WK	2 WKS.	WKS. ON	TRACK TITLE / ALBUM TITLE (IF ANY)	ARTIST / IMPRINT/PROMOTION LABEL
				★★★ No. 1 ★★★	
1	1	1	13	**THE WAY** 6 weeks at No. 1 ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
(2)	2	2	10	**CLOSING TIME** FEELING STRANGELY FINE	◆ SEMISONIC MCA
3	3	3	15	**I WILL BUY YOU A NEW LIFE** SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
4	4	4	6	**DON'T DRINK THE WATER** BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
(5)	5	6	6	**PUSH IT** GARBAGE VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
(6)	8	9	6	**IRIS** "CITY OF ANGELS" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/REPRISE
(7)	6	7	12	**WISHLIST** YIELD	PEARL JAM EPIC
(8)	9	8	10	**SHIMMER** SUNBURN	◆ FUEL 550 MUSIC
9	7	5	29	**SEX AND CANDY** MARCY PLAYGROUND	◆ MARCY PLAYGROUND CAPITOL
(10)	17	—	2	**HEROES** "GODZILLA" SOUNDTRACK	◆ THE WALLFLOWERS SONY MUSIC SOUNDTRAX/EPIC
(11)	14	18	6	**FLAGPOLE SITTA** WHERE HAVE ALL THE MERRYMAKERS GONE?	HARVEY DANGER SLASH/LONDON/ISLAND
12	10	10	18	**MY HERO** THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
13	11	11	25	**MY OWN PRISON** MY OWN PRISON	◆ CREED WIND-UP
(14)	13	13	9	**LOSING A WHOLE YEAR** THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
(15)	16	19	7	**REAL WORLD** YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
(16)	15	16	11	**ZOOT SUIT RIOT** ZOOT SUIT RIOT	◆ CHERRY POPPIN' DADDIES MOJO/UNIVERSAL
(17)	21	21	4	**SPARK** FROM THE CHOIRGIRL HOTEL	◆ TORI AMOS ATLANTIC
18	12	12	14	**TORN** LEFT OF THE MIDDLE	◆ NATALIE IMBRUGLIA RCA
(19)	20	23	6	**JUMP RIGHT IN** MASTER OF STYLES	◆ THE URGE IMMORTAL/EPIC
20	18	17	10	**FROM YOUR MOUTH** LIFE IN THE SO-CALLED SPACE AGE	◆ GOD LIVES UNDERWATER 1500/A&M
(21)	25	28	4	**REDUNDANT** NIMROD	GREEN DAY REPRISE
22	19	15	25	**TIME OF YOUR LIFE (GOOD RIDDANCE)** NIMROD	◆ GREEN DAY REPRISE
23	22	20	11	**CUT YOU IN** BOGGY DEPOT	◆ JERRY CANTRELL COLUMBIA
24	24	22	12	**SHELF IN THE ROOM** DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
(25)	29	30	3	**LUCKY MAN** URBAN HYMNS	THE VERVE VC/HUT/VIRGIN
(26)	30	33	4	**WHAT I DIDN'T KNOW** (RADIANCE)	ATHENAEUM ATLANTIC
(27)	27	34	3	**I WILL STILL BE LAUGHING** CANDY FROM A STRANGER	◆ SOUL ASYLUM COLUMBIA
(28)	26	25	8	**SAVE YOURSELF** DARKEST DAYS	◆ STABBING WESTWARD COLUMBIA
29	23	14	24	**CLUMSY** CLUMSY	◆ OUR LADY PEACE COLUMBIA
30	28	26	7	**UNINVITED** "CITY OF ANGELS" SOUNDTRACK	ALANIS MORISSETTE WARNER SUNSET/REPRISE
(31)	35	40	3	**INSIDE OUT** EVE 6	EVE 6 RCA
(32)	33	36	4	**TIME AGO** YOUR BODY ABOVE ME	◆ BLACK LAB DGC/GEFFEN
(33)	37	—	2	**SAINT JOE ON THE SCHOOL BUS** MARCY PLAYGROUND	MARCY PLAYGROUND CAPITOL
(34)	36	—	2	**SONG FOR THE DUMPED** WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
35	31	29	8	**IT'S YOU** GUILTY 'TIL PROVED INNOCENT!	◆ THE SPECIALS WAY COOL MUSIC/MCA
36	32	27	20	**GIVEN TO FLY** YIELD	PEARL JAM EPIC
(37)	NEW ▶		1	**KIND & GENEROUS** OPHELIA	◆ NATALIE MERCHANT ELEKTRA/EEG
38	38	35	26	**BRICK** WHATEVER AND EVER AMEN	◆ BEN FOLDS FIVE 550 MUSIC
39	40	39	23	**BEAUTIFUL DISASTER** TRANSISTOR	◆ 311 CAPRICORN/MERCURY
(40)	NEW ▶		1	**IF YOU CAN'T SAY NO** 5	◆ LENNY KRAVITZ VIRGIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 109 Mainstream rock stations and 82 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
(○) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 900 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. ©1998, Billboard/BPI Communications

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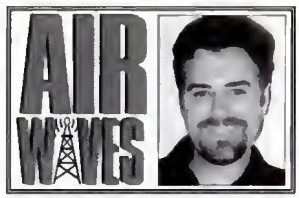
Week of April 19, 1998

① My Heart Will Go On / Celine Dion
② My Father's Eyes / Eric Clapton
③ Frozen / Madonna
④ Everything's Gonna Be Alright / Sweetbox
⑤ All 'Bout The Money / Meja
⑥ Picture Of You / Boyzone
⑦ Brimful Of Asha / Cornershop
⑧ Stop / Spice Girls
⑨ Brighter Days / Sybil
⑩ Real Love / Speech
⑪ Torn / Natalie Imbruglia
⑫ Rewind / Celetia
⑬ Walking On The Sun / Smash Mouth
⑭ A Rose Is Still A Rose / Aretha Franklin
⑮ Black Velveteen / Lenny Kravitz
⑯ No, No, No / Destiny's Child
⑰ Tsutsumikomuyoum... / Misia
⑱ Off The Hook / Jody Watley
⑲ You're Still The One / Shania Twain
⑳ Most High / Jimmy Page And Robert Plant
㉑ Heaven / Lasa
㉒ Every Time / Janet
㉓ Toro / UA
㉔ Lizard / The Mopeds
㉕ Tsumetai Hoho / Spitz
㉖ Mutante / Clara Moreno
㉗ Rewind / London Electricity
㉘ Falling For You / Tema
㉙ Not Alone / Bernard Butler
㉚ Ainoshirushi / Puffy
㉛ Somebody Else's Guy (David Morales Classic Old School Mix) / Cece Peniston
㉜ Sylvie / Saint Etienne
㉝ Without You / Van Halen
㉞ Sweet Summer Day / Chris Rea
㉟ Found A Cure / Ultra Nate
㊱ Ain't Nothin' But A Jam Y'All / George Clinton And The Dazz Band
㊲ Kiss The Rain / Billie Myers
㊳ Locked Out / Richie Kotzen
㊴ Why Can't We Be Friends? / Smash Mouth
㊵ Teardrop / Massive Attack
㊶ Nice Age / Cosmic Village
㊷ Voulez-Vous Boom Boom / Yorgos
㊸ Sasuke / Tomio Okuda
㊹ The Cup Of Life / Ricky Martin
㊺ Are You Jimmy Ray? / Jimmy Ray
㊻ Madazulu / Deep Forest
㊼ Truly Madly Deeply / Savage Garden
㊽ Forget Me Not / Bonnie Pink
㊾ Tubthumping / Chumbawamba
㊿ Sugar Sugar Honey / Cultured Pearls

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81.3FM J-WAVE
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For Chicago, The Life Of A Working Band Remains A Hard Habit To Break



by Chuck Taylor

BLOWING THEIR OWN HORN: In the 31 years that **Chicago** has been making music, the band has never stopped touring. And that, say its members, is thankfully because it's never had to.

From its first top 10 hit in 1970, "Make Me Smile," to its last, 1997's No. 1 adult contemporary smash "Here In My Heart" from the inspired compilation "The Heart Of Chicago 1967-1997," this enduring group, in all, has collected 35 top 40 hits on Billboard's Hot 100 and released 24 albums in the U.S., 19 of them gold or platinum.

If anything, in a time when most musical ensembles from the '70s and '80s have been reduced to answers in music trivia games, Chicago is working more fervently than ever.

First, there's a new single, "All Roads Lead To You," written by **Desmond Child** and produced by **E Street Band** member **Roy Bittan**, which melds the lush balladry of '80s Chicago hits with the classic horn section that has, for so long, distinguished the band from its contemporaries.

The track, along with another new song, "Show Me A Sign," are part of "The Heart Of Chicago 1967-1998 Volume II," due Tuesday (12) on Reprise, which takes another look back at the band's rich history. In all, the project offers 16 cuts.

Meanwhile, the eight-member band is in the studio recording its first-ever Christmas album, which it intends to complete by the end of May, just in time to begin rehearsing for a full-blown summer tour, first alongside **Hall & Oates**, then solo. In October the band will reunite to begin work on its 25th album, tentatively scheduled for a spring 1999 release.

"It's pretty amazing. We're 31 years into this, and we're still allowed to do something we truly love," says **Walt Parazaider**, the band's woodwind player and a founding member. "I don't know how many people can say their job is their hobby. It's sure kept us off the streets and out of jail."

"How it has occurred that we've remained a vital part of the musical landscape over all these years is a mystery to me," adds vocalist/keyboardist **Robert Lamm**, another of Chicago's four remaining charter members. "We're still chasing the elusive idea that we have to make that really great recording. On an album level, that's what motivates us."

Adds trombonist and fellow start-up member **James Pankow**, "It's remarkable. Let's face it, we've outlasted some of the buildings we've played in."

Over the years, the members of Chicago have endured the expected—personnel changes here and there, including the dramatic departure of lead singer **Peter Cetera** in 1985—but have never bought into the drama of irreconcilable ego crises, drug and alcohol impasses, or walkouts, the kinds of things that lead groups trying to balance the demands of schedule and celebrity to a hasty demise.

"We had the advantage of being a larger group, so we were fairly insulated," says Lamm. "It brought us a togetherness and a leaning on each other that made the other distractions a non-factor, so we never found it necessary to break up. There is a strength of character in each of the guys in the band and also a collective strength. No, we're not the band that recorded [first album] 'Chicago Transit Authority.' But we're a really good band and, in some ways, a better band. And yet it remains Chicago. It's a weird dichotomy, like an extended family."

Reliving many of the group's past musical moments during the process of putting together this latest retrospective offered the players a clear view of just how far they have traveled together. "When we looked at the product we had, it was incredible," says Parazaider. "Thank God it was an easy thing to do; we're blessed with so many hits. We've put together a pretty nice volume of work, and that gave us a certain amount of musical pride."



CHICAGO

Included on "The Heart Of Chicago 1967-1998 Volume II" are such nuggets as "Feelin' Stronger Every Day," "Love Me Tomorrow," "Old Days," "Stay The Night," and "I Don't Wanna Live Without Your Love." The first single, "All Roads Lead To You," was first presented in demo form; producer Bittan and the band started building the rhythm section, then added horns. (The band members refer to this as being "Chicago-ized.")

"As it was built, the song just came alive," says Parazaider. "When we listened to it with vocals, the rhythm section, and horns, it came out not as much dreamy as it did having an edge to it, having a little more energy. We were pleasantly surprised. It was one of those magical things, and as much fun as it could be."

The band will back the album with a 33-date summer shed tour with Hall & Oates, beginning June 17. Both acts agree that the pairing is an appropriate match. Says Parazaider, "We think it's a great marriage, because they're a real musical act, as we'd like to flatter ourselves as being." And according to **Daryl Hall**, in an earlier interview with Billboard, "We share a certain musical outlook. They're pretty soulful people. They come from a different region, but it's the same kind of vibe."

When that leg finishes at the end of July, Parazaider says, Chicago will take a six-day breather "to wash our socks," then return to the road through September.

In the meantime, the guys are in the studio recording the Christmas album for holiday release. "Thirty years ago, we decided that a Christmas album would be something that's a legacy, something that could return every year," says Parazaider. "But we worked so much in those first five years—300 days a year—that we never got around to it."

Soon after the organic approach the band took with its 1995 "Night And Day," a collection of big-band hits of the late 1930s and '40s, it revisited the idea of a holiday album. "The whole process on 'Night And Day' was very creative for us," Lamm says. "It had been a while since we were in a position to arrange and rehearse before ever stepping into the studio. It really is an ensemble recording. When we decided to do the Christmas album, we realized a similar approach would be best."

Along with "The Little Drummer Boy," "Oh, Come, All Ye Faithful," "Santa Claus Is Coming To Town," and the like, the album, produced by Bittan, will contain one original song, "Child's Prayer," penned by trumpet player **Lee Loughnane** and **John Durrill**.

"We looked at a lot of other Christmas albums over the last few years and realized it's pretty difficult to write something of the caliber of 'The Christmas Song' or 'White Christmas.' There's a reason those songs are standards," says Lamm. "The one written by Lee is extraordinary and has a lot of credibility. Believe me, it wouldn't have been included if it couldn't stand up to the rest."

And then, as if the goal checklist wasn't long enough for 1998, Chicago intends to re-enter the studio in October to begin recording its next studio album.

"Yeah, we've got quite a bit to chew on for most of the year," admits Parazaider. "But every night I leave the studio going, 'Wow, what a wonderful experience. I can hardly wait to get back there and then go out and play new music and old music and make people happy.' I don't think I would switch places with anyone else on this earth."

E-mail Chuck Taylor at ctaylor@billboard.com.

Bowen's Top 40 Savvy Takes Star 94's Ratings Skyward



'I'M NOT SURE anybody thought we could get this thing this high," says Dan Bowen, PD of Jefferson-Pilot's WSTR (Star 94) Atlanta. A year ago, Star was sitting at a 5.1 share—a fairly respectable 12-plus number, given today's post-Telecom climate. Fast forward to April 1998, when the fall book delivered a whopping 8.1; the station's previous record was a 7.2 share. It's now up to an 8.3 and is third in the market in the second winter Arbitrend. With that, Star 94 has become the market's No. 1-cuming music station, says Bowen.

To most industry observers, Star 94, while adhering to the "top 40 for the market" thesis, never really fit the commonly accepted mass-appeal top 40 template. On paper, some said, the station was damn near hot AC. "One ingredient that has been proved not to work here time and again is music from the rhythmic side," says Bowen. "I think a lot of people assume that they could come in here, do mainstream, and be huge. If that were true, [the late WAPW] Power 99 would still be here.

"We're very disciplined about the types of records that fit our sound, which really does translate into top 40 for Atlanta," adds Bowen, who works with Jefferson-Pilot VP of programming Don Benson and music director J.R. Ammons. "We're fairly conservative and not out of the box on lots of stuff." Not surprisingly, this approach is very similar to the vibe at WNCI Columbus, Ohio, where Bowen spent 12 years.

"Coming from the outside, I thought we could play certain songs," Bowen says. "But after looking at research, I found there's a very clear-cut line, musically."

Here's a 6 p.m. hour on Star 94: Sheryl Crow, "Everyday Is A Winding Road"; Backstreet Boys, "As Long As You Love Me"; U2, "I Still Haven't Found What I'm Looking For"; Natalie Imbruglia, "Torn"; Bobby Brown, "My Prerogative"; Hootie & the Blowfish, "I Go Blind"; Ben Folds Five, "Brick"; La Bouche, "Sweet Dreams"; Smash mouth, "Walkin' On The Sun"; Paula Cole, "Where Have All The Cowboys Gone?"; Janet Jackson, "Together Again"; John Cougar Mellencamp, "Small Town"; and Loreena McKennitt, "The Mummers' Dance."

Bowen transferred to Star 94 in March 1997 after nine months at his first PD gig at Jefferson-Pilot sister KQKS Denver, which had just finished the transition from mainstream Mix 107.5 to rhythmic KS 107.5. "When we flipped Mix, I told Don, 'If I'm not the right guy for this format, tell me,' " Bowen says. "Don assured me that KS 107.5 needed a solid thinker and a marketing guy, and I was that guy. It took some time to learn the music, but after 90 days into the new format, the signs were obvious that it was on its way."

Meanwhile, PD Kevin Peterson had exited Star 94, and Benson came calling on Bowen's 12 years of mainstream experience as WNCI's assistant PD, music director, and promotions director.

"The personalities and marketing were already in place," Bowen says. "We just fine-tuned the music. We know our strengths."

Those include an already successful heritage radio station with a painfully stable air staff. "I wanted to be able to enhance that heritage without stepping on it," Bowen says. "We just took the station in for a checkup and put all elements to the test, just to make sure everything was as good as we thought it should be. Over time, we tend to add so many layers that a station tends to become very broad. It was time to scrape off the old layers and get back to basics. That needs to be done on a regular basis, because over time we've added this and this and this, and we want to make sure it's all valuable."

Another not-so-secret weapon at Bowen's disposal is Benson, who's conveniently located down the hall when he's not on the road. "I can draw upon Don's experience as a former PD of Star, but he's here only as an adviser," says Bowen. "I have no problem asking his opinion on issues, but he never sets any mandates for Star."

VP/GM Mark Kanov has been at the station for 30 years. Operations manager/director of marketing Alan Hennes is an eight-year station vet. And music director Ammons "has developed a very keen programming sense, but at his own pace," says Bowen.

So, what about the conventional wisdom that those 8-share days are over in the major markets? "I'm not sure what to expect tomorrow," Bowen says. "Our hard work is paying off, and I'd like to believe that this run will continue for some time to come."

KEVIN CARTER

BET Plans Rollout Of 4 Spinoff Channels; Rod Stewart On VH1

NEW BET CHANNELS: More details have emerged about the spinoff channels planned by BET, which is continuing to expand its business ventures (Billboard, March 28). BET will launch four new spinoff channels (which sre still unnsmed) as part of a digital cable package called BET Soundz (Billboard Bulletin, May 1).

The four channels will focus on R&B, inspirstional/gospel, world music, and rap/hip-hop. BET Soundz will also include BET on Jszz. The lsunch date for BET Soundz has not yet been determined, but it's expected to be sometime this yesr, according to BET.

BET national VP of affiliate marketing **Lee Chaffin** says, "We did extensive research snd found that the majority of our subscribers said they wanted more chsnnels."

Progrsmming for BET's spinoff channels will primarily consist of videoclips and performance footage. "But that may evolve," adds Chaffin. "We're toying with the idea of longform programming, such ss having 'where are they now?' types of shows."

BET is the lstest network to announce spinoff music channels. In November 1997, the Box launched an R&B-only channel called Urban, while MTV Networks said that in July it will launch an R&B channel called VH1 Soul (Billboard, Dec. 6, 1997).

What about the concern that BET might lose some of its original viewers to its spinoff channels?

Of the competition from other chsnnels as well as its own, Chaffin says, "We believe that all of these channels csn fit into the marketplace." He also notes that even though world music and gospel sudiences msy be msrginsl in terms of record ssles, "once a national outlet exists for this music, then I think the music industry will be more likely to produce videoclips for this kind of music."

Priority Records VP of video promotion (U.S.) **Shellie Fontana** observes, "Right now, there isn't enough room for BET and other nstional networks to play all the hip-hop and rap videos out there. The [BET spinoff plan] is great thing for urban music."

Mark Weinstein, president of independent video promotion company R' N R Freelance, adds, "To the extent that the new chsnnels give exposure to more new srtists, it's a positive thing. But if these new chsnnels divide the pie in terms of splitting the sudience, it could backfire if the audience becomes too frsgmented."

THE EYE



by Carla Hay

VH1 'STORYTELLERS' NEWS: **Rod Stewart** rocked New York's Supper Club for a recent VH1 "Storytellers" taping. Some of the best moments were when members of the audience spontsneously joined him onstsge. Stewsrt, who wss confident snd jovisl throughout the show, performed such songs as "Rocks," "Cigsrettes And Alcohol," snd "Ooh La La" from his new album, "When We Were The New Boys." And, of course, he also sang hits like "Maggie May," "Tonight's The Night (Gonna Be Alright)," "You're In My Heart," "Reason To Believe," "Hot Legs," "Forever Young," and "Have I Told You Lately."

Stewart's "Storytellers" episode will premiere on VH1 June 21 in the new "Storytellers" time slot of 7 p.m. ET Sunday. Other upcoming "Storytellers" episodes include **Culture Club** (June 14), **Ringo Starr** (June 28), snd **Bonnie Raitt** (July 12).

PRODUCTION NOTES

LOS ANGELES

10 Speed shot "Space Queen" with director **Ted Crittenden**.

Cardan Featuring Jermaine Dupri shot "Jam On It" with director **Darren Grant**.

NEW YORK

Steve Carr directed **Def Squad's** "Full Cooperation" clip.

All City shot "The Actual" with director **Abdul Malik Abbott**.

OTHER CITIES

Dsllas was the location for **Matt King's** "A Woman's Tears" (directed by **Jim Gerik**) snd "Riot Nrrrd" from **2 Skinnee J's** (directed by **Norry Niven**).

Director **Jim Shea** lensed **Hal Ketchum's** "I Saw The Light" in Fort Lauderdale, Fla.

FOR WEEK ENDING MAY 3, 1998

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET
14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

1 **Janet,** I Get Lonely
2 **Chico Debarge,** No Guarantee
3 **The Lox,** Money, Power & Respect
4 **Next,** Too Close
5 **Sparkle,** Be Careful
6 **Big Punisher,** Still Not A Player
7 **Charli Baltimore,** Money
8 **Boyz II Men,** Can't Let Her Go
9 **Playa,** Cheers 2 U
10 **Timbaland And Magoo,** Clock Strikes
11 **Mya & Sisqo,** It's All About Me
12 **Public Announcement,** Body Bumpin'
13 **Montell Jordan,** Let's Ride
14 **Busta Rhymes,** Turn It Up
15 **LSG,** Door #1
16 **Pras Michel,** Ghetto Supastar
17 **Sec-N-Sol,** Change Your Ways
18 **Aretha Franklin,** A Rose Is Still A Rose
19 **Christion,** I Wanne Get Next To You
20 **Public Enemy,** He Got Game
21 **Brandy & Monica,** The Boy Is Mine
22 **Jon B.,** They Don't Know
23 **Queen Pen,** Party Ain't A Party
24 **2Pac,** Do For Love
25 **Xscape,** The Arms Of The One Who Loves
26 **Angel Grant,** Lil' Red Boat
27 **Master P,** Make Em' Say Uhh!
28 **Sylk-E. Fyne,** Romeo And Juliet
29 **Goodie Mob,** They Don't Dance No Mo'
30 **Imajin,** Shorty, You Keep Playin' With

★ ★ NEW ONS ★ ★

Cam'ron, 357
Elements Of Life, Love The Way
Levi Little, Pick Up The Phone
Babyface & Des'ree, Fire
Sunz Of Man, Shinin' Star
Lil' Will, Looking For Nikki
Michel'le, Hang Time
La Bouche, You Won't Forget Me

CMT
COUNTRY MUSIC TELEVISION
Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

1 **Clay Walker,** Then What
2 **Reba/Brooks & Dunn,** If You See Him/If You See Her
3 **Trace Adkins,** Lonely Won't Leave Me Alone
4 **Tim McGraw,** One Of These Days
5 **Toby Keith,** Dream Walkin'
6 **John Michael Montgomery,** Love Working On
7 **Michael Peterson,** Too Good To Be True
8 **Mindy McCready,** You'll Never Know
9 **Tracy Byrd,** I'm From The Country
10 **Faith Hill,** This Kiss
11 **Mark Wills,** I Do
12 **Collin Raye,** I Can Still Feel You
13 **Shania Twain,** You're Still The One
14 **Randy Travis,** Out Of My Bones
15 **LeAnn Rimes,** Commitment *
16 **Jeff Foxworthy,** Totally Committed
17 **Clint Black,** Cadillac Jack *
18 **Lee Ann Womack,** Buckaroo *
19 **Dixie Chicks,** There's Your Trouble *
20 **Thompson Brothers Band,** Back On The Farm *
21 **Steve Wariner,** Holes In The Floor Of Heaven *
22 **Joe Diffie,** Texas Size Heartache *
23 **Rhett Akins,** Drivin' My Life Away *
24 **Deryl Dodd,** Time On My Hands *
25 **Big House,** Faith *
26 **Jason Sellers,** This Small Divide *
27 **Jo Dee Messina,** Bye Bye
28 **Trisha Yearwood,** There Goes My Baby *
29 **The Kinleys,** Just Between You And Me
30 **Alabama,** She's Got That Look In Her Eyes
31 **Sherrie Austin,** Put Your Heart Into It
32 **Chely Wright,** I Already Do
33 **Cledus T Judd,** Wives Do It All The Time
34 **George Jones,** Wild Irish Rose
35 **Lila McCann,** Almost Over You
36 **Chris Knight,** Framed
37 **Wynonna,** Come Some Rainy Day
38 **Neal McCoy,** Party On
39 **Brad Hawkins,** We Lose
40 **Sammy Kershaw,** Melches
41 **Keith Harling,** Papa Bear
42 **Gary Allan,** It Would Be You
43 **Hal Ketchum,** I Saw The Light
44 **Blake & Brian,** Amnesia
45 **Eddy Raven,** Johnny's Got A Pistol
46 **Terri Clark,** Now That I Found You
47 **Linda Davis,** I Wanna Remember This
48 **Gil Grand,** Famous First Words
49 **Derailers,** Just One More Time
50 **Kenny Chesney,** Thats Why I'm Here

* Indicates Hot Shots

★ ★ NEW ONS ★ ★

Artists For Cystic Fibrosis, One Heart At A Time
Clint Black, The Shoes You're Wearing
Dwight Yoakam, Things Change
Olivia Newton-John, I Honestly Love You

MTV
MUSIC TELEVISION
Continuous programming
1515 Broadway, NY, NY 10036

1 **Lord Tariq & Peter Gunz,** Deja Vu
2 **K-Ci & JoJo,** All My Life
3 **Natalie Imbruglia,** Torn
4 **Mercy Playground,** Sex And Candy
5 **Backstreet Boys,** Everybody
6 **Mariah Carey,** My All
7 **Janet,** I Get Lonely
8 **Puff Daddy & The Family,** Victory
9 **Dave Matthews Band,** Don't Drink The Water
10 **Next,** Too Close
11 **Fastball,** The Way
12 **Garbage,** Push It
13 **The Wallflowers,** Heroes **
14 **Mester P,** Make Em' Say Uhh!
15 **Semisonic,** Closing Time
16 **Goo Goo Dolls,** Iris **
17 **Destiny's Child,** No, No, No
18 **Nenson,** Weird
19 **Brian McKnight,** Anytime
20 **Mase,** What You Want
21 **Will Smith,** Gettin' Jiggy Wit It
22 **Ice Cube,** We Be Clubbin
23 **Everclear,** I Will Buy You A New Life
24 **Matchbox 20,** Real World
25 **Cherry Poppin' Daddies,** Zoot Suit Riot
26 **'N Sync,** I Want You Back
27 **Usher,** Nice & Slow
28 **Robyn,** Do You Really Want Me
29 **Matchbox 20,** 3 AM
30 **Usher,** You Make Me Wanna
31 **Puff Daddy,** Been Around The World
32 **Mase,** Feel So Good
33 **Shania Twain,** You're Still The One
34 **Green Day,** Time Of Your Life
35 **Montell Jordan,** Let's Ride
36 **Brandy & Monica,** The Boy Is Mine
37 **Van Halen,** Without You
38 **Savage Garden,** Truly Madly Deeply
39 **Radiohead,** No Surprises
40 **Green Day,** Redundant
41 **Tori Amos,** Spark
42 **Metallica,** The Unforgiven II
43 **Paula Cole,** Me
44 **Third Eye Blind,** Losing A Whole Year
45 **Janet,** Together Again
46 **Boyz II Men,** Can't Let Her Go
47 **Busta Rhymes,** Turn It Up
48 **Jerry Cantrell,** Cut You In
49 **Mya & Sisqo,** It's All About Me
50 **The Notorious B.I.G.,** Big Poppa

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

Madonna, Ray Of Light
Lenny Kravitz, If You Can't Say No
Big Punisher, Still Not A Player
Usher, My Way

VH1
MUSIC FIRST
Continuous programming
1515 Broadway, NY, NY 10036

1 **Natalie Imbruglia,** Torn
2 **Savage Garden,** Truly Madly Deeply
3 **Matchbox 20,** 3 AM
4 **Celine Dion,** My Heart Will Go On
5 **Madonna,** Frozen
6 **Ben Folds Five,** Brick
7 **Shenia Twain,** You'm Sbli The One
8 **Marcy Playground,** Sex And Candy
9 **Dave Matthews Band,** Don't Drink The Water
10 **The Wallflowers,** One Headlight
11 **Smash Mouth,** Walkin On The Sun
12 **Mariah Carey,** My All
13 **Paula Cole,** Me
14 **Sugar Ray,** Fly
15 **Chumbawamba,** Tubthumping
16 **Sarah McLachlan,** Adia
17 **Aretha Franklin,** A Rose Is Still A Rose
18 **Jewel,** Foolish Games
19 **Third Eye Blind,** Semi-Charmed Life
20 **Eric Clapton,** My Father's Eyes
21 **Fleetwood Mac,** Landslide
22 **Paula Cole,** I Don't Want To Wait
23 **Fastball,** The Way
24 **Matchbox 20,** Push
25 **Janet,** Together Again
26 **Billie Myers,** Kiss The Rain
27 **Dive's Ensemble,** Natural Women
28 **Third Eye Blind,** How's It Going To Be
29 **Matchbox 20,** Real World
30 **Janet,** I Get Lonely
31 **Bonnie Raitt,** One Belief Away
32 **Edwin McCain,** I'll Be
33 **Ebba Forsberg,** Lost Count
34 **Madonna,** Like A Prayer
35 **Madonna,** Like A Virgin
36 **Alanis Morissette,** Head Over Feet
37 **Verve,** Bittter Sweet Symphony
38 **Blues Traveler,** Run Around
39 **Duncan Sheik,** Barely Breathing
40 **Semisonic,** Closing Time
41 **Everything But The Girl,** Missing
42 **Peter Gabriel,** Sledgehammer
43 **Wang Chung,** Dance Hall Days
44 **Queen,** Bohemian Rhapsody
45 **Mick Jagger & David Bowie,** Dancing In The Streets
46 **John Mellencamp,** Wild Nights
47 **Boyz II Men,** I'll Make Love To You
48 **Madonna,** Take A Bow
49 **Jewel,** You Were Meant For Me
50 **Paula Cole,** Where Have All The Cowboys Gone?

★ ★ NEW ONS ★ ★

Celine Dion, To Love You More
Madonna, Ray Of Light
Gloria Estefan, Heaven's What I Feel
Jon B., They Don't Know
Cherry Poppin' Daddies, Zoot Suit Riot

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 16, 1998.

THE BOX
MUSIC TELEVISION YOU CONTROL
Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

MC Ren, Ruthless For Life

BOX TOPS

Sparkle, Be Careful
Canibus, Second Round K.O.
Big Punisher, Still Not A Player
Pras, Ghetto Supastar
Mya, It's All About Me
Mester P, I Got The Hook-Up
Boyz II Men, Can't Let Her Go
Eightball, Pure Uncut
The Lox, Money, Power & Respect
Tori Amos, Spark
LSG, Door #1
Xscape, The Arms Of The One Who Loves You
Backstreet Boys, Everybody
Charli Baltimore, Money
Dr. Dre & LL Cool J, Zoom
WC, Cheddar
Aretha Franklin, A Rose Is Still A Rose
Busta Rhymes, Turn It Up (Remix)
Master P, Make Em' Say Uhh!
Scarface, Sex Faces
Lil' Keke, Southside
Ice Cube, We Be Clubbin' (Remix)
Sarah McLachlan, Adia
Five, When The Lights Go Out
Chico Debarge, No Guarantee (Remix)
Next, Too Close
Yo-Yo, Is It Still All Good
C-Murder, A Second Chance
Goodie Mob, They Don't Dance No Mo'
Puff Daddy & Family, Victory
The Dogg Pound, Knick Knack Patty Wack
Mariah Carey, My All
K-Ci & JoJo, All My Life

NEW

Cleopatre, Cleopatre's Theme
Eve 6, Inside Out
Lenny Kravitz, If You Can't Say Know
Sunz Of Man, Shining Star

M2
MOMYLIFE 24HRS
Continuous programming
1515 Broadway
New York, NY 10036

NEW

Madonna, Ray Of Light
Los Amigos Invisibles, Sexy
Sean Lennon, Home
Black Lab, Time Ago
Lisa Loeb, Let's Forget About It
B.B. King, The Thrill Is Gone
Roni Sizzo/Reprazent, Watching Windows
187 Lockdown, Kung-Fu
Rachid, Pride
Deftones, Be Quiet And Drive
Mos Def, Body Rock

THE NEW MUSIC
Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

The Philosopher Kings, Cry (new)
Garbage, Push It (new)
Boyz II Men, Can't Let Her Go (new)
Bryan Adams, I'm Ready (LIVE) (new)
Soul Asylum, I Will Still Be Laughing (new)
See Spot Run, Lucy (new)
Vibrolux, Mind (new)
The Wallflowers, Heroes
Fastball, The Way
Natalie Imbruglia, Torn
Sarah McLachlan, Adia
The Tea Party, Release
Montell Jordan, Let's Ride
Spice Girls, Stop
The Rascalz, Northern Touch
K-Ci & JoJo, All My Life
Matthew Good Band, Indestructible
The Verve, Lucky Man
Econoline Crush, Sparkle & Shine
'N Sync, I Want You Back

MTV EUROPE
Continuous programming
Hawley Crescent
London NW1 8TT

Savage Garden, Truly Madly Deeply
Madonna, Ray Of Light
Janet, I Get Lonely
Madonna, Frozen
All Saints, Under The Bridge
Boyzone, All That I Need
Busta Rhymes, Turn It Up
Catatonia, Road Rage
Billie Myers, Kiss The Rain
Eagle Eye Cherry, Save Tonight
Destiny's Child, No, No, No
Will Smith, Gettin' Jiggy Wit It
Natalie Imbruglia, Big Mistake
Mellowbag & Fruendeskreis, Tabula Rasa
4 The Cause, Stand By Me
Lighthouse Family, High
Robbie Williams, Let Me Entertain You
Eric Clapton, My Father's Eyes
Cornershop, Brimful Of Asha
Alexia, Gimme Love

COLLEGE TELEVISION NETWORK
10 hours daily
909 Third Avenue
New York, NY 10022

2 Skinee J's, Riot Nrrrd
Cardan, Hittin' Comaz
Cristian, Lloran Las Rosas
Dave Matthews Band, Don't Drink The Water
Dixie Chicks, There's Your Trouble
Lenny Kravitz, If You Can't Say No
Pras, Ghetto Supastar
Skillet, More Faithful
Soul Asylum, I Will Still Be Laughing
Barenaked Ladies, Brian Wilson
The Crystal Method, Busy Child
The Geleway People, She Gave Me Love
The Verve, Lucky Man
Tori Amos, Spark
Xscape, The Arms Of The One Who Loves You

JBTV
Three hours weekly
216 W Ohio
Chicago, IL 60610

Eve 6, Inside Out
Green Day, Redundant
Tori Amos, Spark
Big Wreck, That Song
Bernard Butler, Stay
2 Skinee J's, Riot Nrrrd
Plasticorg Mosh, Mr. P Mosh
Hum, Green To Me
Stabbing Westward, Save Yourself
God Lives Underwater, From Your Mouth
Soul Asylum, I Will Still Be Laughing

RAGE
TV FOR U-NOT THEM -38
1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Jimmie's Chicken Shack, Dropping Anchor
Tori Amos, Spark
Rammstein, Du Hast
Bran Van 3000, Drinking In L.A.
Amazing Royal Crowns, Do The Devil
Stabbing Westward, Save Yourself
Semisonic, Closing Time
Bernard Butler, Stay
Lenny Kravitz, If You Can't Say No
Sister Soleil, Torch
Pulp, This Is Hardcore

BUDDY GUY HOPES TO WIDEN AUDIENCE WITH SILVERTONE SET

(Continued from page 1)

both view "Heavy Love" as perhaps the musician's most important album since his 1991 Silvertone bow, "Damn Right I've Got The Blues," which re-established the 1993 Billboard Century Award honoree as the nonpareil blues guitarist of his Chicago-bred generation.

Michael Tedesco, director of Silvertone Records North America, says, " 'Damn Right I've Got The Blues' is now a gold record . . . This record, I would say, has the potential to do the same kind of business that that record has done."

Guy's manager, Scott Cameron of the Cameron Organization in L.A., says, "I hopefully see a much wider exposure of his profile to a much bigger audience than he's had so far. I began working with Buddy in 1991, and [watched] the profile grow these last seven years. I can only see it continuing to grow, and hopefully this year, this record, this round of touring, are going to increase that audience by a big number again, as 'Damn Right I've Got The Blues' did."

Produced by David Z, who has worked with young blues guitar phenoms Jonny Lang and Kenny Wayne Shepherd, "Heavy Love" moves deeply into R&B territory, albeit with a contemporary sonic edge.

Tedesco says, "David without question had an idea about taking an orthodox 12-bar blues form and fusing it with some more modern rhythms, basically, where you're still keeping a blues element, but you're updating the rhythmic component. And Buddy was very, very intrigued by that."

To be sure, straight-up blues remains prominent on the album, in such performances as the burning "Had A Bad Night," a crisply rearranged cover of the Muddy Waters classic "I Just Want To Make Love To You," the stellar acoustic "Did Someone Make A Fool Outta You," and Guy's self-penned homage to Jimmy Reed, "Let Me Show You."

R&B LEANINGS

But Guy also plows R&B territory, with the funked-up "Heavy Love," covers of Louis Jordan's 1949 hit "Saturday Night Fish Fry" and Freddie Scott's 1966 soul smash, "Are You Lonely For Me," and "Midnight Train," a Stax-tinged duet with Lang.

Guy explains that the R&B slant came naturally: "When I got to Chicago, when you were playing, competing for the gigs, you had to play everything . . . You had to play the top 10 records to keep a gig in these blues joints in Chicago. I was just a rhythm & blues player when I came [up]."

Cameron notes, "There's a couple of songs on ["Heavy Love"] in particular that will give Buddy more of an avenue back into an African-American audience. You don't get any of your radio stations in that genre programming blues."

The R&B flavor of "Heavy Love" is boosted by the presence on six tracks of ex-Booker T. & the MG's guitarist Steve Cropper, who joins the basic lineup of guitarist Jack Holder, bassist David M. Smith, drummer Richie Hayward (of Little Feat), and keyboardist Reese Wynans (formerly with Stevie Ray Vaughan & Double Trouble).

Guy says of Cropper, "When somebody like Steve's in the studio, I'll be so busy peepin', tryin' to see what he's doin', I forget what I gotta do."

He is equally effusive in his praise of guest star Lang, who opened close to 20 shows for Guy a couple of years ago.

"Every time I see him, I say, 'This one sounds like he's 27, 28 years old,' " Guy says. "He sounds like he's seasoned with that shit like Muddy and the rest of 'em was. The guy's just got it . . . He's an unbelievable young man, and I think he's here to stay."



Lang says he was honored to work with the blues veteran. "Buddy was one of the main guys I started out listening to," he says. "He's one of my biggest inspirations, and it's flattering to just be able to meet him at all, let alone be on his album."

Guy acknowledges that his current emphasis on non-blues material and the track with Lang may represent a way of getting around commercial radio's reluctance to spin straight blues.

"It's not gonna make me change my mind and don't play blues," he says. "I'm more just sayin', OK man, if I could just play something to get inside this building, then you've got to listen to the rest of the shit I'm going to play. I'm trying to make a record [that will make radio say,] 'Hey man, that cut there's all right, I've gotta play it.' "

RADIO EXPOSURE

"Midnight Train," the album's leadoff track, will arrive at triple-A radio May 4 and at rock radio May 18. (Silvertone is servicing the entire album to blues specialty outlets and public radio just before release date.)

Tedesco says, "Having Jonny Lang, who certainly now has a very high profile, [on the track] is going to enable us to get a little bit more attention, particularly at the rock radio format, where previously with Buddy, that's always been a little bit of a struggle."

The Guy/Lang track is included in its entirety on a sampler cassette that also features excerpts of three other cuts; the sampler will be distributed at musical instrument stores, record stores, and blues festivals. The song will also be featured on a promotional CD that will incorporate an interview with Guy, tracks from "Heavy Love," and cuts from Guy's four other Silvertone releases; it will be issued to radio and retail between mid-May and early June.

Jeff Stoltz, genre buyer at the 220-store Wherehouse Entertainment in Torrance, Calif., says that Guy stands to widen his audience with the Lang duet.

"We consider him a core artist, and considering the fact that he's doing stuff with a younger guy like Jonny Lang, ["Heavy Love"] could really perform well for us," Stoltz says. "By bringing some young blood and some new creative ideas in, that could jump-start [the album]."

GUY AND LANG HIT THE ROAD

An important component of the promotional campaign will be a U.S. tour co-billing Guy and Lang. The trek, booked by Monterey International, kicks off July 23 in Atlantic City, N.J. Blues singer/guitarist Susan Tedeschi will open dates through early August, with Big Head Todd & the Monsters picking up the latter part of the tour.

"With the combination of Jonny and Buddy, you're going to get a more youthful audience," Tedesco says. "That'll be really great and exciting."

Guy says his association with Lang may lend the same kind of support Lang has received from such blues/rock elders as Eric Clapton.

"This kid walked up to me and said, 'Eric said you was good. I didn't know it, but Eric didn't lie,' " Guy says. "These kids wasn't gonna find me without that. Touring with Jonny, they're gonna say, 'Wait a minute, who is this old cat comin' up there?' It's an opportunity for me. Hopefully I can show somebody the music that's been hidden from them."

Lang says, "If some of my audience, younger people, listen to Buddy, if they're listening hard enough, they can hear, hopefully, the influence he had on me when they listen back to my music, get something out of that, and make a connection there. For me, more than anything, that would be the coolest thing."

Guy has already begun roadwork to support the album; his recent appearances have included headlining performances at the Memphis in May Beale Street Music Festival May 2 in Memphis and the Fender Catalina Island Blues Festival May 3 on Catalina Island off the Southern California coast.

Another Guy record could appear



later this year: Silvertone holds the rights to a live acoustic session cut by the guitarist and the late Junior Wells, his longtime stage and studio partner, in March 1993 at Buddy Guy's Legends in Chicago. According to Guy, these were the duo's last performances together, except for a track on one of Wells' last Telarc albums.

"We have to essentially base [the decision to release a live album] on whatever activities are going on with 'Heavy Love,' " Tedesco says. "But there is at least a tentative idea to release that sometime later this year, and the fourth quarter would make the most sense."

Guys says of Wells, who died in January, "That little guy played a very important part in what we all doin' now. He was one of us, and he come up [when we were] splitting a hot dog between three of us and playing all day, too."

Reflecting on his position in the blues world, which has been rocked in recent months by the deaths of Wells and other greats, Guy says, "If you had interviewed me 14 months ago, I would have said, 'There's only a handful of us left.' In the last 14 months, the hand is not full now. You know, we lost Junior, Jimmy Rogers, Luther Allison, Johnny Copeland, just to name a few.

"I got a load on my shoulders now, and I'm gonna carry it for as long as I can . . . All these people who are passed and deceased and left me out here, if there's any such thing [as heaven], they're looking down smiling. They say, 'We left you with that sack, Buddy, now you gotta carry it.' So I'm gonna try to carry this torch as far as I can."

Assistance in preparing this story was provided by Terry Heath in London.

Europe Plays Major Role In Guy's Touring

BY TERRY HEATH and CHRIS MORRIS

LONDON—On June 25, Buddy Guy travels to Europe to begin a month of touring; countries will include France, Switzerland, Finland, Denmark, the U.K., Ireland, Germany, Italy, and Belgium. Most of the gigs will be festival appearances, although he will also play "some large clubs and small theater dates," says Michael Tedesco, director of Silvertone Records North America.

The trip will conclude with Guy's first-ever headlining performance at Royal Festival Hall in London.

Guy's manager, Scott Cameron of the Cameron Organization in Los Angeles, says, "On this tour, the countries we're hitting, the venues and the festivals we're hitting, are the ones Buddy needs to hit to raise his profile on the Continent and in the U.K."

A spokesman for Silvertone in the U.K. says he is optimistic about the outlook for "Heavy Love" there.

"There is a resurgence of blues in Europe and the U.K. at the moment, and we will be trying everything we can with this release, scheduled for June 22 in the U.K.," the spokesman says. "The other big event, apart from the release, is his upcoming gig program here, including an appearance at the Royal Festival Hall in London in July. He hasn't gigged here for some time, and there has been a lot of interest from the specialist press."

The presence of young blues guitar phenom Jonny Lang on the album track "Midnight Train" may also spark U.K. and European interest, for Lang scored with the title track from his debut album, "Lie To Me," and charted in the mainstream German airplay charts.

U.K. public and commercial radio are particularly rich in names prepared to support Guy: Veteran Johnnie Walker's BBC Radio 2 network show will reflect the fact that he is a long-standing fan, while Paul Gambaccini and Jools Holland are also expected to ensure Guy reaches at least a blues-oriented radio audience.

U.K. independent radio producer Andy Synszyn says, "There is absolutely no doubt that Buddy Guy, as one of the great American blues icons, is a 'must play' for specialist music stations across Europe.

"Specialist stations such as Jazz FM in London and Manchester, the BBC's national and regional blues shows, and specialist programs on local commercial radio throughout Europe have consistently played old and new Guy material, and any new release will be given a high priority."



Divine Music. VH1's Divas Live concert, which featured Mariah Carey, Celine Dion, Gloria Estefan, Aretha Franklin, Carole King, and Shania Twain, raised more than $750,000 for VH1's Save the Music campaign, which works to restore school music programs. The event was held at the Beacon Theatre in New York. Pictured backstage, from left, are Estefan, Carey, Franklin, VH1 president John Sykes, King, Twain, and Dion.

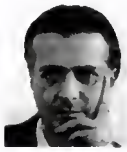
BLACKWELL'S ISLANDLIFE HAS WIDE-RANGING GOALS

(Continued from page 1)

They also had funding from a dedicated source. Blackwell is in the process of lining up financing for Islandlife. "We're going to be looking to raise about $100 million," says Blackwell, adding that he would like the bulk of the money to come from four or five entities.

One rumored potential investor is Ted Waitt, chairman/CEO of the computer manufacturer Gateway 2000.

"We met because of an investment we both have in [CD-ROM/online entertainment company] Launch," says Blackwell. "I'd love for him to be involved." There also has been speculation that the two may purchase or invest in an online delivery system.

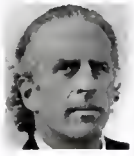


MAJO

"That's not cut in stone, not even plastic," says Blackwell. "I think I could certainly say that we've become friends. And often when people who do business become friends, something evolves out of it."

PALM PICTURES (MUSIC)

For Blackwell, combining the music and film companies under the Palm umbrella only made sense, as he sees DVD as the carrier of the future.



GLEICHER

"Several years ago, I wondered why laserdisc wasn't promoted more, and I was told it was because it would have such a short life span, because soon they would be able to put the [information] on a CD-size carrier," he says. "And I've been looking for it since then. I believe DVD is going to be the most important carrier for original product."

"One of the plans is to release videos from projects as DVD singles," says Majd. "That's the minimum component we hope to have for the audio projects. More ambitious is a longform DVD companion which will also be released on home video."



MESTEL

The first audio releases from Palm, which will be in the traditional CD format, will be "In Search Of The Lost Riddim" from Ernest Ranglin and "Nomad Soul" from Senegalese musician Baaba Maal, both of which will come out in the U.S. July 14 and in Europe one week earlier. Also slated for 1998 are Sly & Robbie's "Drum & Bass Strip To The Bone" and a soundtrack to "Six-String Samurai" featuring the Red Elvises, a Santa Monica, Calif.-based band comprised of Russian-born musicians.

Plans are for the Sly & Robbie album to have a companion animated video that will go straight to DVD, says Manga head Marvin Gleicher.

Jamaican guitarist Ranglin was one of the first artists Blackwell signed to Island in the '50s.

"It's good to know that be really thinks of me as his first artist again," says Ranglin. "I'm really hoping that I bring him some good luck."

Ranglin says Blackwell's interest in so many kinds of music has served him well. "That's one of the advantages of being with the label," he says. "I look to play all types of music. It was their idea for me to go to Senegal and do my new album."

At the moment, Blackwell says he is particularly intrigued by a number of developing genres. "Latin music, for sure, is exciting me," he says. "I also think everything being done with electronic music is becoming even more interesting."

Although Palm Pictures' first releases are from world music artists, its music roster will eventually span the musical gamut. "The reason you're seeing an emphasis on world and more eclectic records is a simple, practicality thing," says Majd. "These artists were artists who were signed to Island who were subsequently let go who already had records in production. In the case of a pop record, we have to sign the artist and develop them. We're not prepared to put a pop record out six months after the company is formed."



RANGLIN

Distribution and marketing in the U.S. will be handled by Salem, Mass.-based Rykodisc, with which Palm Pictures has made a short-range deal. However, sources say Blackwell has signed a letter of intent to purchase Rykodisc for between $32 million and $35 million. Should the merger occur, Rykodisc would continue to be operated by its co-founders, Don Rose and Arthur Mann.

For Rose, the potential merger makes sense, given the two companies' compatible sensibilities and commitments to both mainstream and more eclectic music. In fact, Rose notes, "It's fair to say that we've modeled our company on the Island Records of the '70s, because Island was a mark of quality and variety. The opportunity to work with Chris is something I'd jump at."

Much of the A&R for the label is coordinated out of the London office. Among the 18 staffers there are A&R executive Jumbo Vanrenan and house producer Trevor Wyatt. Distribution channels are still being weighed, although Blackwell hopes, as in the U.S., to go with an indie company.

"I'd like to go through indie distribution," he says. "I've always liked marginal music as well as hit music. It's very hard to sell marginal music through major distribution; you need the kind of enthusiasm for low volume that comes through indies."

ON THE FILM FRONT

The film side of Palm Pictures is headed by Los Angeles-based Mark Burg, formerly head of PolyGram-owned Island Pictures. Past Island Pictures projects include "Kiss Of The Spider Woman" and "She's Gotta Have It."

For Burg, the change means working closer with Manga, which will serve as a distributor of Palm Pictures' smaller projects. Films that will be more widely released—on more than 500 screens—will go through major studios selected on a case-by-case basis. Previously, all releases went through PolyGram.

The 5-year-old Manga, based in Chicago and headed by Gleicher, is the largest distributor of Japanese animation in the world outside of Asia, according to Islandlife. With the synergy between the Islandlife companies, its distribution arm for non-Japanese animation releases will increase significantly.

The first theatrical release through the revamped entity will be "Six-String Samurai," which Palm acquired at SlamDance, the edgy alternative festival that runs concurrent with the Sundance Film Festival. It will arrive in theaters in September, distributed by Manga.

In terms of DVD releases, Palm will release, through Manga, "The Basketball Diaries" and "Mandela: Son Of Africa, Father Of A Nation."

Gleicher says Manga will also release on DVD the Japanimation films "Ghost In The Shell" and "Ninja Scroll," the latter of which has already sold more than 275,000 videos in the U.S.

In terms of developing movies, Burg says, Palm's goal "is to find new, young filmmakers. The smaller movies, the earlier films, we would self-distribute [through Manga]. We would hope to stay in business with them as they develop."

Blackwell also wants Palm Pictures to focus on Jamaican culture. "My heart is really in Jamaica," he says. "I'm trying to develop the film industry in Jamaica. I don't want that pumped up more than it is—I'm talking tiny, low-budget films—but I'd like to make one or two every year. They wouldn't all be musical stories like 'Dancehall Queen,' but they'd always have a strong music content."



BLUE MOUNTAIN MUSIC

Islandlife's London-based publishing arm, Blue Mountain Music, is home to 13 writers and 3,600 copyrights. The 35-year-old company also oversees the Bob Marley catalog outside of the U.S. and U2's music publishing in the U.K. Among the writers and artists signed to the company are James and Wally Badarou. Blue Mountain expects to sign at least three more songwriters this year but intends to remain small.

With all of Blackwell's companies under one umbrella, Blue Mountain chief Alistair Norbury says his goal is to integrate his division with the other entities. For example, developing artist Marlena was signed to Blue Mountain more than a year before she was signed to Palm Pictures.

Blue Mountain's administration deal with PolyGram Music is up in June, and the company is in discussions with the publisher about extending the deal. "There's no reason to cut off your nose to spite your face, as it were," says Blackwell. "They've done an excellent job with the publishing."

Regardless of the company that Blue Mountain aligns itself with, the goal will be to increase its U.S. presence, says Norbury. "We're talking about having a dedicated Blue Mountain person work at the sub-publishers or working out of Palm in New York," he says. "I have to get more active in the U.S., more in the covers market and more in the synchronization market."

BOB MARLEY MUSIC

As Bob Marley's popularity shows no signs of waning in the world, Bob Marley Music continues to be the clearingbouse for his name and image.

In addition to the planned reissuing of the Marley boxed set, "Songs Of Freedom," the division is kept busy clearing samples of Marley's music; these are requested for all kinds of projects, ranging from film usage to samples in other songs.

Marley's image continues to be a highly coveted one. "Our approach is different from going to one of the big merchandise companies and giving them exclusive licenses," says Doreen Crujeiras, who oversees Bob Marley Music. "We give out nonexclusive licenses to give the smaller guys a chance to sell T-shirts. We have mousepads to T-shirts to posters. Everything we do is in conjunction with the Marley family."

ISLAND OUTPOST

The newest outpost of Blackwell's hotel and recording studio division is Goldeneye, which is being developed on the Jamaican site where Ian Fleming created James Bond.

Other Jamaican properties include Strawberry Hill, the Caves, and Jake's. In the Bahamas, Island Outpost has Pink Sands and Compass Point, which bouses the famous Compass Point Studios.

In Miami, Island Outpost owna the Tides resort, as well as the Marlin, which includes South Beach Studios.

"For now, the main project is the development of Goldeneye," says Blackwell. "But we have plans to do another resort property in the Bahamas."

ISLANDLIFE.CDM



MAAL

All facets of Islandlife converge at www.islandlife.com, the company's web site. The site, which is run by Crujeiras, will feature sound clips of artist interviews and music, release information on Palm Pictures audio and video projects, and information

(Continued on page 98)

Reissue Of Marley Box Is Being Planned

NEW YORK—Island Records and Bob Marley Music are in discussions about reissuing the Tuff Gong/Island Records 1992 Bob Marley boxed set, "Songs Of Freedom."

The four-CD set, one of the top-selling albums in reggae history, was issued as a limited edition of 1 million copies six years ago. Since those units sold out, the collection has become a highly sought item among collectors and reggae fans.

Island is awaiting final approval from the Marley family and Bob Marley Music, an Islandlife company, before setting a release date, although the set is expected to come out by the end of the year.

"Bob Marley is one of the few artists who is continuously rediscovered by new generations. To do a limited edition that ran out of



stock within a year worldwide was not enough to meet the demand for subsequent generations of fans," says Hooman Majd, senior executive at Islandlife. "When Island put out a million of the initial boxed set, we thought it would meet a demand, all the while thinking there might be a time in the future when we'd need to readdress it."

The 77-song set, originally released in a display box (packaging the size of a longbox that opens like a book), will be reconfigured as a double jewel box or a slipcase and will contain the same liner notes. It will not be a limited edition.

While no plans are firm, Island and Islandlife are looking at potential promotions to push the set. According to an Islandlife representative, one idea would be to hold a drawing for boxed set holders—the initial sets were numbered—through a mainstream outlet such as MTV. The prize has yet to be determined.

Island chairman Davitt Sigerson declined to comment on the project.

MELINDA NEWMAN

IFPI MEETING TO FOCUS ON BUDGET, NEW LEADER

(Continued from page 1)

occur Monday (11)-Thursday (14) in the Malaysian capital of Kuala Lumpur, where the International Federation of the Phonographic Industry (IFPI) is scheduled to hold its biannual council meeting. The London-based organization represents the $38 billion recording industry on a worldwide basis, with some 1,300 member companies from more than 70 countries.

Approximately 200 of the industry's most seasoned executives will gather at Kuala Lumpur's Regent Hotel for a formal agenda that will tackle such concerns as Internet licensing, online music retailing, the World Intellectual Property Organization copyright treaties, piracy, and performing rights (see story, this page). Underpinning the program will be the disposition of IFPI's 1998-99 budget—which includes a significant hike in anti-piracy funding—and the anticipation of the federation's new leader, Jay Berman, former chairman of the Recording Industry Assn. of America (RIAA).

"Everybody has to start thinking forward—and wider," says IFPI director general Nic Garnett, who adds that a 40-page "global work program" will emerge from the Malaysian meeting after it's approved and funded by the 26-strong board of directors.

"The document covers all aspects of IFPI's affairs, all the major themes," he says, adding that it will be rewritten in Kuala Lumpur to reflect the council meeting's deliberations and that it will subsequently be made widely available.

"As our job becomes more complex and issues become more interrelated," Garnett explains, "it's very important for national IFPI groups and the industry [as a whole] to know what we're doing." The tome will also reflect the perspectives of the organization's secretariat in London. "We also have a vision," says the director general.

The most influential component of IFPI's main board is its executive committee. This includes PolyGram Music Group president Roger Ames, EMI Recorded Music president Ken Berry, Sony Music International president Bob Bowlin, BMG Entertainment International president/CEO Rudi Gassner, Universal Music International president Jorgen Larsen, Warner Music International chairman/CEO Ramon Lopez, RIAA president/CEO Hilary Rosen, BMG Entertainment International Asia-Pacific senior VP Michael Smellie, and PolyGram management board member Rob Stuyt, as well as Garnett and IFPI chairman David Fine. Most are expected in Kuala Lumpur.

Members of this blue-ribbon group will also meet with government officials of the host nation, as they have in other locales that the IFPI board and council have visited. The goal is to stress the recording industry's value in economic and cultural terms. On Wednesday (13), Y.B. Datuk Leo Moggie, the Malaysian minister for energy, telecoms, and posts, will give the council a keynote address.

Kuala Lumpur was selected for the conclave before Asia plunged into its current financial crisis, which has taken the shine off the region's near-term potential for music industry growth. Garnett says the venue was chosen to stress IFPI's move away from a Eurocentric outlook.

The parts of Asia that most preoccupy IFPI's upper echelon are Hong Kong and Macao, sources of millions of the pirate CDs that are washing across the globe. Label chiefs were heartened by the late-April arrest of a leading Hong Kong customs officer on corruption charges and by the seizure of production lines and 8 million CDs alleged to be pirate (Billboard, May 9). "In no way do we think that's ripped out the heart of piracy in Hong Kong," says BMG's Smellie, "but it's a significant first step."

The 1998-99 IFPI budget is said to include around $5 million for a worldwide "zero tolerance" anti-piracy drive spearheaded by director of enforcement Iain Grant, himself a new recruit to the federation from the Hong Kong police.

"Zero tolerance is the way forward," says Smellie. "We have to show everybody, including governments, that we're serious."

Sources indicate the campaign includes provisions for new regional anti-piracy coordinators to work with national IFPI groups in fighting illegal operators. However, those national groups already contribute to the overall IFPI budget, and the prospect of paying even more in the future could be contentious.

"The council has to approve [in Kuala Lumpur] the level of contributions from the national groups," Garnett confirms. "Those contributions could possibly increase, or possibly not." The board may "throw out" elements of the new budget, he adds.

Worldwide, the six major record companies heavily underwrite IFPI's anti-piracy programs.

"Finding the right balance of anti-piracy funding on a national and international basis is essential," says Peter Zombik, joint managing director of the German IFPI national group. "Those groups that already make significant contributions should not be burdened [unfairly]."

He adds that the record companies that have the most to gain from developing new markets, where illegal merchandise is sourced and sold, should bear a "significant" part of the cost.

If significantly higher anti-piracy expenses are part of IFPI's overall 1998-99 budget proposal—which Garnett says is in the region of $16 million—Zombik asks, "In what areas will IFPI spend less?"

The way the federation's budget is raised and spent is of equal concern to independent labels. Executives at some of these firms—which contribute through their national group fees—consider their interests underrepresented. (There are five independents on IFPI's main board; none are on the executive committee.)

For example, British indies—a small but vibrant force there—have no board presence except through their national group, whose chairman heads Warner Music U.K.

Small, midsized, and major record companies alike should benefit from Berman's arrival at IFPI, judging from comments made to Billboard by many executives.

"This is the real hot topic," says one IFPI loyalist, a seasoned executive at one of the six multinationals. "There's been so much in the way of politicking on this issue." Berman, who departed as RIAA chief in January after 11 years in the post, has been a prospective candidate for full-time IFPI chairman—to succeed part-time chairman Fine—for at least nine months (Billboard, July 19, 1997).

Sources now indicate a deal to bring Berman on board is final, save for his signature on the contract. He has been represented by attorney Arthur Indursky of Grubman, Indursky, Schindler. BMG's Gassner and Warner's Lopez have been directing IFPI's interests on behalf of its board.

Berman, who was not available for comment, will become London-based IFPI chairman/chief executive in January 1999, according to executives familiar with the situation. With overall responsibility for the organization, he is expected to serve a three-year term with annual remuneration in the region of $1.2 million, plus an annual $250,000 bonus.

"He'll be paid more than he was at RIAA," says the president of one multinational label.

Sources say the IFPI constitution is being adjusted to introduce a full-time chairman's post and that Berman's appointment is on the agenda of the executive committee in Kuala Lumpur. An official announcement isn't likely until the next board meeting this fall.

Fine is halfway through a two-year term and will step down in 1999, according to sources; Berman will serve as an IFPI consultant for the rest of 1998. The level of Berman's compensation through 2001 may provoke lively debate in Malaysia, but such is the respect for his abilities and achievements as RIAA chairman that no major obstacles are anticipated.

"There'll be no objection," says a senior European IFPI official. "This is a good step forward." Most of Berman's remuneration will be underwritten by the six major record companies.

"We'll be elated in Latin America [if Berman is appointed]," says Warner Music Latin America president Andre Midani, who is due in Kuala Lumpur in his role as FLAPF chairman. "We've been working with Jay for the past three or four years. He's a fine entrepreneur and a man of good sense."

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News contact: Julie Taraska
jtaraska@billboard.com

ISLANDLIFE'S BLACKWELL

(Continued from page 97)

on Manga releases.

Additionally, from the Web site visitors can purchase more than 100 releases from Palm Pictures artists and like-minded acts, as well as Manga releases.

"The role of the Web site is that it reflects all the different Islandlife entities and brings them together," says Crujeiras.

As he reflects on the challenges before him, Blackwell looks back on his days with PolyGram with few regrets. "It wasn't a mistake to have linked with PolyGram," he says. "I learned a lot with it. And some of the time there, certainly the first four years or so, were so excellent. It was just the latter part—when it became more like fitting a square peg in a round hole—that it was a problem."

And he looks ahead with clear-eyed excitement. "I've learned so much since when I started in 1959. I knew absolutely nothing, and in the last 40 years I've learned a lot from experience. But I've always been blessed with enthusiasm. And it's still about that and finding and identifying the right talent and nurturing the talent and creatively marketing the talent. Some things have changed since I started, but most things are the same."

Wide Agenda For IFPI's Kuala Lumpur Summit

LONDON—The International Federation of the Phonographic Industry (IFPI) council meeting in Kuala Lumpur, Malaysia, will offer a spicy selection of the hottest music industry issues to be digested over breakfast, lunch, and dinner Monday (11)-Thursday (14) at the city's Regent Hotel. Some 200 delegates from around the world are expected to take part.

The World Intellectual Property Organization copyright treaties will be dissected in a workshop chaired by BMG Entertainment senior VP/general counsel Joel Schoenfeld. Issues of communication and delivery on the Internet will be featured in a session chaired by Universal Music Group executive VP Larry Kenswil. An update of the piracy threat will be the subject of a workshop under the direction of PolyGram Continental Europe president Rick Dobbis.

"We've done a huge amount of work looking at online music retailing," says IFPI director general Nic Garnett, "especially on the relationships between content and infrastructure." In addition, he says, IFPI is determined to anticipate the perils of the nonphysical distribution of music by evaluating its CD piracy experiences.

"There's an assumption that the Internet represents an orderly market, because it was established by the Americans," Garnett says. "But the Internet is more like China than America. We must assume it's a hostile market, and that's why we have to control users' access [to the rights owners' product]. We also have to try to move everybody's mind-set away from focusing on physical product in a national market."

BALANCE SOUGHT

Yet maintaining the correct balance between electronic and physical sales as the technologies evolve is crucial, Garnett adds. "And no parallel importation laws in the world can keep out the likes of CDnow from anywhere."

Aside from the workshops and assemblies of IFPI's national group directors and its performance rights committee, the council meeting will include a presentation by the Asia-Pacific regional board, chaired by BMG Entertainment International senior VP Michael Smellie, and a "21st century" panel featuring Hilary Rosen, president/CEO of the Recording Industry Assn. of America; John Deacon, director general of the British Phonographic Industry; and Peter Zombik, chairman of IFPI's German national group.

ADAM WHITE

Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 344 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	14	★★ NO. 1 ★★ TORN / NATALIE IMBRUGLIA (RCA) 1 wk at No. 1
2	1	27	TRULY MADLY OEEPLY / SAVAGE GARDEN (COLUMBIA)
3	3	22	ALL MY LIFE / K-CI & JOJO (MCA)
4	5	27	SEX ANO CANOY / MARCY PLAYGROUND (CAPITOL)
5	4	30	3 AM / MATCHBOX 20 (LAVA/ATLANTIC)
6	8	15	ANYTIME / BRIAN MCKNIGHT (MOTOWN)
7	6	29	AS LONG AS YOU LOVE ME / BACKSTREET BOYS (JIVE)
8	10	24	GETTIN' JIGGY WIT IT / WILL SMITH (COLUMBIA)
9	7	22	MY HEART WILL GO ON / CELINE DION (550 MUSIC)
10	9	12	FROZEN / MADONNA (MAVERICK/WARNER BROS.)
11	15	11	THE WAY / FASTBALL (HOLLYWOOD)
12	12	29	TOGETHER AGAIN / JANET (VIRGIN)
13	16	13	TOO CLOSE / NEXT (ARISTA)
14	17	10	YOU'RE STILL THE ONE / SHANIA TWAIN (MERCURY)
15	14	42	I DON'T WANT TO WAIT / PAULA COLE (IMAGO/WARNER BROS.)
18	11	27	HOW'S IT GOING TO BE / THIRD EYE BLIND (ELEKTRA/EEG)
17	13	43	WALKIN' ON THE SUN / SMASH MOUTH (INTERSCOPE)
18	17	5	UNINVITED / ALANIS MORISSETTE (WARNER SUNSET/REPRISE)
70	17	17	MY FATHER'S EYES / ERIC CLAPTON (REPRISE)
30	17	5	IRIS / GOO GOO DOLLS (WARNER SUNSET/REPRISE)
21	25	70	I WANT YOU BACK / 'N SYNC (RCA)
32	20	32	NICE & SLOW / USHER (LAFACE/ARISTA)
23	23	38	YOU MAKE ME WANNA... / USHER (LAFACE/ARISTA)
24	17	5	SEARCHIN' MY SOUL / VONDA SHEPARD (550 MUSIC)
25	21	8	I GET LONELY / JANET (FEAT. BLACKSTREET) (VIRGIN)
17	17	17	NO, NO, NO / DESTINY'S CHILD (COLUMBIA)
27	21	22	KISS THE RAIN / BILLIE MYERS (UNIVERSAL)
28	38	5	MY ALL / MARIAH CAREY (COLUMBIA)
20	23	68	FLY / SUGAR RAY (LAVA/ATLANTIC)
30	32	8	EVERYBODY [BACKSTREET'S BACK] / BACKSTREET BOYS (JIVE)
31	30	70	WHAT YOU WANT / MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
32	29	68	IF YOU COULD ONLY SEE / TONIC (POLYDOR/A&M)
33	43	3	HEROES / THE WALLFLOWERS (SONY MUSIC SOUNDTRAX/EPIC)
34	38	72	I'LL BE / EDWIN MCCAIN (LAVA/ATLANTIC)
35	31	42	HOW DO I LIVE / LEANN RIMES (CURB)
36	72	5	REAL WORLD / MATCHBOX 20 (LAVA/ATLANTIC)
67	70	72	ME / PAULA COLE (IMAGO/WARNER BROS.)
38	33	24	I DON'T EVEN WANT TO SEE YOU AGAIN / UNCLE SAM (STONECREEK/EPIC)
39	44	9	CLOSING TIME / SEMISONIC (MCA)
40	37	29	BITTER SWEET SYMPHONY / THE VERVE (VC/HUT/VIRGIN)
41	39	12	I WILL BUY YOU A NEW LIFE / EVERCLEAR (CAPITOL)
42	46	5	AOIA / SARAH MCLACHLAN (ARISTA)
43	38	50	PUSH / MATCHBOX 20 (LAVA/ATLANTIC)
44	40	10	OO YOU REALLY WANT ME / ROBYN (RCA)
45	69	2	BE CAREFUL / SPARKLE (ROCK LAND/INTERSCOPE)
46	45	6	BODY BUMPIN' YIPPIE-YI-YO / PUBLIC ANNOUNCEMENT (A&M)
47	51	6	ZOOT SUIT RIOT / CHERRY POPPIN' DADDIES (MOJO/UNIVERSAL)
48	41	37	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT / ELTON JOHN (ROCKET/A&M)
49	50	10	LANDSLIOE / FLEETWOOD MAC (REPRISE)
50	49	9	ROMEO ANO JULIET / SYLK-E. FYNE FEAT. CHILL (GRAND JURY/RCA)
51	75	2	KINO & GENEROUS / NATALIE MERCHANT (ELEKTRA/EEG)
52	47	22	THE MUMMERS' OANCE / LOREENA MCKENNITT (QUINLAN ROAD/WARNER BROS.)
53	52	12	OEJA VU [UPTOWN BABY] / LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
54	57	7	WISHLIST / PEARL JAM (EPIC)
55	58	10	LET'S RIDE / MONTELL JORDAN (DEF JAM/MERCURY)
56	—	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) / PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (INTERSCOPE)
57	55	5	DON'T DRINK THE WATER / DAVE MATTHEWS BAND (RCA)
58	70	70	LUV 2 LUV U / TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
59	56	5	PUSH IT / GARBAGE (ALMO SOUNDS/INTERSCOPE)
60	61	2	HEAVEN'S WHAT I FEEL / GLORIA ESTEFAN (EPIC)
61	—	2	THE BOY IS MINE / BRANDY & MONICA (ATLANTIC)
62	71	3	STILL NOT A PLAYER / BIG PUNISHER FEAT. JOE (LOUD/RCA)
63	—	3	MY WAY / USHER (LAFACE/ARISTA)
64	65	5	SHIMMER / FUEL (550 MUSIC)
70	62	3	THIS IS HOW WE PARTY / S.O.A.P. (CRAVE)
66	—	5	RECOVER YOUR SOUL / ELTON JOHN (ROCKET/ISLAND)
67	70	3	IT'S ALL ABOUT ME / MYA & SISQO (UNIVERSITY/INTERSCOPE)
70	68	70	WE BE CLUBBIN' / ICE CUBE (HEAVYWEIGHT/A&M)
63	60	17	GONE TILL NOVEMBER / WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
70	64	42	LOVE YOU DOWN / INOJ (SO SO DEF/COLUMBIA)
70	68	3	THE ARMS OF THE ONE WHO LOVES YOU / XSCAPE (SO SO DEF/COLUMBIA)
72	—	3	RAY OF LIGHT / MADONNA (MAVERICK/WARNER BROS.)
70	72	17	MY HERO / FOO FIGHTERS (ROSWELL/CAPITOL)
70	68	5	GIVE ME FOREVER (I DO) / JOHN TESH FEAT. JAMES INGRAM (GTSP/MERCURY)
75	—	72	MY OWN PRISON / CREED (WIND-UP)

Records with the greatest airplay gains. © 1998 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	1	4	ALL FOR YOU / SISTER HAZEL (UNIVERSAL)
2	2	3	SEMI-CHARMED LIFE / THIRD EYE BLIND (ELEKTRA/EEG)
3	3	3	SHOW ME LOVE / ROBYN (RCA)
4	4	4	QUIT PLAYING GAMES (WITH MY HEART) / BACKSTREET BOYS (JIVE)
5	5	5	TUBTHUMPING / CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
8	—	1	TIME OF YOUN LIFE (GOOD BIDDANCE) / GREEN DAY (REPRISE)
7	6	13	SUNNY CAME HOME / SHAWN COLVIN (COLUMBIA)
8	7	2	ONE HEADLIGHT / THE WALLFLOWERS (INTERSCOPE)
8	8	12	MO MONEY MO PROBLEMS / THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY/ARISTA)
10	9	11	ONE MORE NIGHT / AMBER (TOMMY BOY)
11	10	12	YOU WERE MEANT FOR ME / JEWEL (ATLANTIC)
12	13	20	DON'T SPEAK / NO DOUBT (TRAUMA/INTERSCOPE)
13	11	5	HOW BIZARRE / OMC (HUH!/MERCURY)
14	—	1	SWING MY WAY / K.P. & ENVYI (EASTWEST/EEG)
15	12	22	BARELY BREATHING / DUNCAN SHEIK (ATLANTIC)
18	14	12	FOOLISH GAMES / JEWEL (ATLANTIC)
17	—	1	BRICK / BEN FOLDS FIVE (550 MUSIC)
18	16	26	BITCH / MEREDITH BROOKS (CAPITOL)
18	18	27	LOVEFOOL / THE CARDIGANS (TRAMPOLENE/STOCKHOLM/MERCURY)
20	19	20	CRASH INTO ME / DAVE MATTHEWS BAND (RCA)
21	15	18	I'LL BE MISSING YOU / PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
22	17	59	I LOVE YOU ALWAYS FOREVER / DONNA LEWIS (ATLANTIC)
23	20	90	MISSING / EVERYTHING BUT THE GIRL (ATLANTIC)
24	25	27	I BELIEVE I CAN FLY / R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
25	—	18	THE FRESHMEN / THE VERVE PIPE (RCA)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher – Licensing Org.) Sheet Music Dist.

8 **ALL MY LIFE** (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
69 **ALL MY LOVE** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/Funky Mama, ASCAP/EMI April, ASCAP/Uncle Ronnie's, ASCAP) HL/WBM
49 **ARE U STILL DOWN** (Sony/ATV, BMI/Yab Yum, BMI/Vibzelect, BMI/Music Corp. Of America, BMI/Joshua's Dream, BMI/BMG, ASCAP/Black Hispanic, ASCAP) HL
57 **ARE YOU JIMMY RAY?** (MCA, ASCAP/Universal, ASCAP/Songs Of PolyGram Int'l, BMI) HL
8 **THE ARMS OF THE ONE WHO LOVES YOU** (Realsongs, ASCAP) WBM
40 **BITTER SWEET SYMPHONY** (ABKCO, BMI)
78 **BLUE ON BLACK** (Music Corp. Of America, BMI/Only Hit, BMI/Bro 'N Sis, BMI/O/B/O Itself And Estes Park, BMI/Moraine, BMI/I Know Jack, BMI/Ensign, BMI) HL
8 **BODY BUMPIN' YIPPIE-YI-YO** (Smelzgood, ASCAP)
75 **BRING IT ON** (Fred Jerkins III, BMI/K-Shreve, ASCAP/EMI April, ASCAP/Personal 21, ASCAP/MCA, ASCAP) HL
72 **BUNN** (Chop-Shop, BMI/AA, BMI/Can I Kick It, ASCAP)
60 **BYE BYE** (EMI April, ASCAP/Phil Vassar, ASCAP/Rory Bourke, BMI) HL/WBM
43 **CHEERS 2 U** (Herbilicious, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
60 **THE CITY IS MINE** (Lil Lu Lu, BMI/EMI Blackwood, BMI/Warner-Tamerlane, BMI/Donril, ASCAP/Zomba, ASCAP/Red Cloud, BMI/Night River, ASCAP) HL/WBM
38 **CLOCK STRIKES** (Virginia Beach, ASCAP/Mag/oo, ASCAP/WB, ASCAP/Music Corp. Of America, BMI) HL/WBM
83 **COME OVER TO MY PLACE** (Davina, BMI)
96 **DANGENOUS** (T'Ziah's, BMI/Zadiyah's, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Armacien, BMI) WBM
28 **DEJA VU [UPTOWN BABY]** (MCA, BMI) HL
80 **DING-A-LING** (Afro-rican, BMI)
45 **DO FOR LOVE** (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Joshua's Dream, BMI/Music Corp. Of America, BMI/Lindseyanne, BMI/The Music Force, BMI/Longitude, BMI) HL/WBM
71 **DO YOUN THING** (Chocolate Factory, ASCAP/Copyright Control)
4 **EVERYBODY [BACKSTREET'S BACK]** (Zomba, ASCAP/Grantsville, ASCAP) WBM
94 **FATHER** (LL Cool J, ASCAP/Def Jam, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Chappell, ASCAP/Morrison Leahy, ASCAP/Twelve And Under, BMI/Jumping Bean, BMI) HL
11 **FROZEN** (WB, ASCAP/Webo Girl, ASCAP/No Tomato, ASCAP) WBM
41 **GET AT ME DOG** (Boomer X, ASCAP/Copyright Control, ASCAP/Damon Blackmon, ASCAP/Frankly, BMI)
19 **GETTIN' JIGGY WIT IT** (Treyball, ASCAP/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Warner Chappell, ASCAP/Bernard's Other, BMI/Sony/ATV Songs, BMI/Gambi, BMI/Warner-Tamerlane, BMI) HL/WBM
94 **GITTY UP** (PolyGram, ASCAP/Ambush, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
26 **GONE TILL NOVEMBER** (Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP) HL
31 **HOW DO I LIVE** (Realsongs, ASCAP) WBM
25 **HOW'S IT GOING TO NE** (3EB, BMI/Cappagh, HMI/EMI Blackwood, BMI) HL
60 **I DO [CNERISH YOU]** (Smash Vegas, BMI/Big Picture, BMI/If Dreams Had Wings, ASCAP) WBM
48 **I DON'T EVEN WANT TO SEE YOU AGAIN** (Vanderpool, BMI/Ensign, BMI) HL
95 **I DON'T WANNA GO ON** (Not Listed)
32 **I DON'T WANT TO WAIT** (Hingface, BMI/Ensign, BMI) HL
87 **IF I NEVER STOP LOVING YOU** (Acuff-Rose, BMI) WBM
29 **I GOT THE HOOK UP!** (Big P, BMI/Burrin Avenue, BMI)
62 **I JUST WANT TO DANCE WITH YOU** (Big Ears, ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems, BMI/EMI, BMI) HL
82 **I KNOW WHERE IT'S AT** (Copyright Control, BMI/Copyright Control, ASCAP/MCA, ASCAP/SPZ, BMI) HL
38 **IMAGINATION** (So So Def, ASCAP/EMI April, ASCAP/Slack A.D., ASCAP/Jobete, ASCAP/EMI, ASCAP/BMG, ASCAP) HL
68 **I'M FROM THE COUNTRY** (Bug, BMI/High And Dry, BMI/Them Young Boys, ASCAP/Stan Webb, SESAC) HL/WBM
68 **IN A ONEAM** (Rocks, ASCAP)
8 **IT'S ALL ABOUT ME** (D Xtraordinary, ASCAP/Warner Chappell, ASCAP/Urban Warfare, ASCAP/SPZ, BMI/Perfect Songs, BMI/WB, ASCAP) WBM
96 **IT'S UP TO YOU** (Beast Or Angel?, ASCAP/Tutt And Babe)
74 **IT'S YOUN LOVE** (EMI Blackwood, BMI) HL
13 **I WANT YOU BACK** (Cheiron, ASCAP/BMG, ASCAP) NL
63 **JUST BE STRAIGHT WITN ME** (Big P, BMI/Burrin Ave., BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL
38 **KISS THE RAIN** (EMI Blackwood, BMI/DESMOPHOBIA, ASCAP/Polygram Int'l, ASCAP/Human Boy, ASCAP/WB, ASCAP) HL/WBM
79 **LET'S FORGET ABOUT IT** (Juan Patino, BMI/Furious Rose, BMI/Music Corp. Of America, BMI) HL
10 **LET'S NIDE** (Hudson Jordan, ASCAP/Wixen, ASCAP/Mood Swing, BMI/Big P, BMI)
69 **LIFE IN MONO** (Chrysalis, ASCAP/MCA-Northern, ASCAP) HL/WBM
61 **LIGHT IN YOUK EYES** (EMI April, ASCAP/Tosha, ASCAP/Bases Loaded, ASCAP/MCA, ASCAP/EMI Christian, ASCAP) HL
27 **LOOKING THROUGH YOUN EYES** (Warner-Tamerlane, BMI) WBM
60 **LOVE ME GOOD** (Milene, ASCAP/Deer Valley, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI) WBM
56 **LOVE YOU DOWN** (MCA, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP/Uncuty, ASCAP) HL
16 **MAKE EM' SAY UHH!** (Burrin Ave., BMI/Big P, BMI)
76 **MOAN & GROAN** (GEMA/WB, ASCAP/Playhard, ASCAP/Ankine, ASCAP) WBM
17 **MONEY, POWER & RESPECT** (Shook Louchion, ASCAP/Jae'wons, ASCAP/Paniro's, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Boomer X, ASCAP/Mystery Man, BMI/WB, ASCAP) HL/WBM
52 **THE MUMMERS' DANCE** (Quinlan Road, SOCAN/Quinlan Road, BMI/Warner-Tamerlane, BMI) WBM
2 **MY ALL** (Sony/ATV, BMI/Rye, BMI/Sony/ATV Tunes, ASCAP/Wallyworld, ASCAP) HL
24 **MY NEART WILL GO ON** (Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TCF, ASCAP/Fox Film, BMI) HL
61 **MY HEART WILL GO ON** (Famous, ASCAP/Irving, BMI/Blue Sky Rider, BMI/Ensign, BMI/TFC, ASCAP) HL
21 **NICE & SLOW** (So So Def, ASCAP/Slack A.O., ASCAP/BMG, ASCAP/U.R. IV, ASCAP/Them Damn Twins, ASCAP/EMI April, ASCAP) HL
30 **NO, NO, NO** (3 Boyz From Newark, ASCAP/Promiscuous, ASCAP/WB, ASCAP/Warner-Tamerlane, HMI/Sang Melee, BMI/Ms. Mary's, BMI/Milkman/Nitty & Capone, BMI) WBM
93 **OFF THE HOOK** (Zavy, ASCAP/BMG, ASCAP/Warner Chappell, ASCAP/Hitquarterz, ASCAP/WB, ASCAP/Cassandra Lucas Designee, ASCAP) HL/WBM
77 **ONE OF THESE DAYS** (Careers-BMG, BMI/Floyd's Dream, BMI/Warner-Tamerlane, BMI/When It Raines, BMI) HL/WBM
64 **OUT OF MY DONES** (MCA, ASCAP/Gary Burr, ASCAP/Sharondipity, ASCAP/Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI) HL/WBM
100 **OUT OF SIGHT (YO)** (All Blac, ASCAP/Back 2 Da Getto, ASCAP/Polygram Int'l, ASCAP/Al West, BMI) HL
47 **THE PARTY CONTINUES** (EMI April, ASCAP/So So Def, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP/All Seeing Eye, ASCAP/Cameo-5, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
92 **PINK** (Swag, ASCAP/EMI April, ASCAP/MCA, ASCAP/Aerostation, ASCAP/Colgems, ASCAP/Super Supa, ASCAP) HL
73 **A PROMISE I MAKE** (PolyGram, ASCAP/Sondancekid, ASCAP/Warner-Tamerlane, BMI/Sell The Cow, BMI/Bases Loaded, ASCAP/MCA, ASCAP/Sunhill, BMI/Slick Boyz, ASCAP) HL/WBM
53 **PUSH IT** (Vibecrusher, BMI/Irving, BMI/Deadarm, ASCAP/Almo, ASCAP/Careers-BMG, BMI/WB, ASCAP) HL/WBM
58 **RAIN** (Bam Jams, BMI/MCA, BMI) HL
30 **RAISE THE BOOF** (LCM Deep South, BMI/Warner-Tamerlane, BMI/Ensign, BMI/Pha-eva-phat, BMI/Warner Chappell, BMI) HL/WBM
68 **BEALITY** (Hanes, ASCAP/Hill, ASCAP/Valentine, ASCAP)
59 **BECOVER YOUB SOUL** (William A. Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP) HL/WBM
15 **ROMEO ARO JULIET** (Mike's Rap, BMI/EMI Virgin, ASCAP/A La Mode, ASCAP) HL
34 **A NOSE IS STILL A ROSE** (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/MCA, ASCAP/Geffen, ASCAP/Withrow, ASCAP/Enlightened Kitty, ASCAP/Strange Mind, ASCAP/Edie Brickell, ASCAP) NL
42 **SAY IT** (Stingray Soundz, ASCAP/Jelly's Jams, ASCAP/Million Dollar Steve, BMI/Jumping Bean, BMI/Gem, ASCAP)
33 **SECONO BOUNO K.O.** (Timber Trace, ASCAP/EMI April, ASCAP/Wyclef Jean, ASCAP/Jerry Wonder, BMI) HL/WBM
14 **SEX ANO CANDY** (Wozniak, ASCAP/WB, ASCAP) WBM
48 **SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997** (William A. Bong, PRS/Warner-Tamerlane, BMI/Wretched, ASCAP/WB, ASCAP/Songs Of PolyGram Int'l, BMI) HL/WBM
78 **STILL PO' PIMPIN'** (Still N-The Water, BMI/N-The Water, ASCAP)
60 **STRAWBENRIES** (New Perspective, ASCAP/Zomba, ASCAP/Fe-Mac, ASCAP/Baby Fingers, ASCAP/Love-Ly-N-Divina, ASCAP/Freddie Dee, BMI) WBM
91 **SWEET HONESTY** (Rhythm Vision, BMI)
97 **SWEET SURRENOER** (Sony/ATV Songs, BMI/Tyde, BMI) HL
84 **THAT'S WHY I'M NENE** (EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
67 **THEN WHAT?** (Wedgewood Avenue, BMI/Areles, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Minnesota Man, BMI) WBM
85 **THENE'S YOUN TNOUNLE** (Tom Collins, BMI/Magnasong, BMI) WBM
51 **THIS IS NOW WE PARTY** (Copyright Control)
35 **THIS KISS** (Puckalesia, BMI/Nomad-Noman, BMI/Warner-Tamerlane, BMI/Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP) WBM
22 **TOGETHER AGAIN** (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP) HL/WBM
1 **TOO CLOSE** (Naughty, ASCAP/Do What I Gotta, ASCAP/Uh, Oh, ASCAP/Copyright Control, ASCAP/Neutral Gray, ASCAP/Pure Love, ASCAP/WB, ASCAP) WBM
69 **TOO MUCH** (Full Keel, ASCAP/Windswept Pacific, ASCAP/19 Music, PRS/BMG, ASCAP) HL/WBM
7 **TRULY MADLY OEEPLY** (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL
12 **TUNN IT NP [NEMIX]/FINE IT UP** (T'Ziah's, BMI/Music Corp. Of America, BMI) HL
85 **THE UNFORGIVEN II** (Creeping Death, ASCAP)
20 **VICTORY** (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Jae'wons, ASCAP/Steven A. Jordan, ASCAP/EMI Unart, BMI) HL/WBM
23 **WHAT YOU WANT** (M. Betha, ASCAP/Total's Thing, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Nash Mack, ASCAP/Warner-Tamerlane, BMI/Camad, BMI) HL/WBM
44 **WNO AM I** (Deadly, ASCAP/STB, ASCAP/Shocking Vibes, ASCAP)
37 **YOU MAKE ME WANNA...** (EMI April, ASCAP/So So Def, ASCAP/Slack A.O., ASCAP/U.R. IV, ASCAP/BMG Songs, ASCAP) HL
3 **YOU'BE STILL THE ONE** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM

Billboard. MAY 16, 1996

Hot 100 Singles Sales™

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart. SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE / ARTIST (IMPRINT/PROMOTION LABEL)
1	2	2	★★ NO. 1 ★★ MY ALL / MARIAH CAREY (COLUMBIA) 1 wk at No. 1
2	1	14	TOO CLOSE / NEXT (ARISTA)
3	3	14	YOU'RE STILL THE ONE / SHANIA TWAIN (MERCURY (NASHVILLE))
4	7	5	EVERYBODY [BACKSTREET'S BACK] / BACKSTREET BOYS (JIVE)
5	8	10	IT'S ALL ABOUT ME / MYA & SISQO (UNIVERSITY/INTERSCOPE)
6	9	3	THE ARMS OF THE ONE WHO LOVES YOU / XSCAPE (SO SO DEF/COLUMBIA)
7	6	13	BODY BUMPIN' YIPPIE-YI-YO / PUBLIC ANNOUNCEMENT (A&M)
8	4	8	LET'S RIOE / MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER (DEF JAM/MERCURY)
8	5	2	TURN IT UP [REMIX]/FIRE IT UP / BUSTA RHYMES (ELEKTRA/EEG)
10	12	16	MAKE EM' SAY UHH! / MASTER P (NO LIMIT/PRIORITY)
11	13	7	MONEY, POWER & RESPECT / THE LOX (FEAT. DMX & LIL' KIM) (BAD BOY/ARISTA)
12	11	9	VICTORY / PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
13	10	14	ROMEO ANO JULIET / SYLK-E. FYNE FEAT. CHILL (GRAND JURY/RCA)
14	16	6	I GOT THE HOOK UP! / MASTER P (NO LIMIT/PRIORITY)
15	17	11	I WANT YOU BACK / 'N SYNC (RCA)
18	15	8	RAISE THE ROOF / LUKE FEAT. NO GOOD BUT SO GOOD (LUKE/ISLAND)
17	22	5	LOOKING THROUGH YOUR EYES / LEANN RIMES (CURB)
70	17	17	GONE TILL NOVEMBER / WYCLEF JEAN (RUFFHOUSE/COLUMBIA)
70	78	5	SECOND ROUND K.O. / CANIBUS (UNIVERSAL)
20	26	5	THIS KISS / FAITH HILL (WARNER BROS. (NASHVILLE))
21	21	8	FROZEN / MADONNA (MAVERICK/WARNER BROS.)
22	29	17	DEJA VU [UPTOWN BABY] / LORD TARIQ & PETER GUNZ (CODEINE/COLUMBIA)
63	70	17	A ROSE IS STILL A ROSE / ARETHA FRANKLIN (ARISTA)
24	24	25	NO, NO, NO / DESTINY'S CHILD (COLUMBIA)
28	23	16	WHAT YOU WANT / MASE (FEAT. TOTAL) (BAD BOY/ARISTA)
26	29	5	CHEERS 2 U / PLAYA (DEF JAM/MERCURY)
27	21	3	CLOCK STRIKES / TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
28	70	70	ARE U STILL DOWN / JON B. (YAB YUM/550 MUSIC)
29	31	72	GET AT ME DOG / DMX (FEAT. SHEEK OF THE LOX) (DEF JAM/MERCURY)
68	33	68	HOW DO I LIVE / LEANN RIMES (CURB)
31	25	72	NICE & SLOW / USHER (LAFACE/ARISTA)
29	30	70	BYE BYE / JO DEE MESSINA (CURB)
33	17	5	DO FOR LOVE / 2PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
68	31	11	THE PARTY CONTINUES / JD FEAT. DA BRAT (SO SO DEF/COLUMBIA)
33	38	5	IMAGINATION / TAMIA (QWEST/WARNER BROS.)
36	64	5	SAY IT / VOICES OF THEORY (H.O.L.A./RED ANT)
37	38	5	WHO AM I / BEENIE MAN (2 HARD/VP)
38	36	8	GITTY UP / SALT-N-PEPA (RED ANT/LONDON/ISLAND)
38	41	13	STRAWBERRIES / SMOOTH (PERSPECTIVE/A&M)
40	39	8	RAIN / SWV (RCA)
41	43	14	TOO MUCH / SPICE GIRLS (VIRGIN)
42	42	13	ARE YOU JIMMY RAY? / JIMMY RAY (EPIC)
43	37	10	MY HEART WILL GO ON / DEJA VU (INTERHIT/PRIORITY)
44	49	4	I JUST WANT TO OANCE WITH YOU / GEORGE STRAIT (MCA NASHVILLE)
45	48	9	JUST BE STRAIGHT WITH ME / SILKK THE SHOCKER (NO LIMIT/PRIORITY)
46	54	5	OUT OF MY BONES / RANDY TRAVIS (DREAMWORKS (NASHVILLE))
47	56	7	I'M FROM THE COUNTRY / TRACY BYRD (MCA NASHVILLE)
48	50	13	THEN WHAT? / CLAY WALKER (GIANT (NASHVILLE)/REPRISE (NASHVILLE))
48	40	8	ALL MY LIFE / K-CI & JOJO (MCA)
50	52	10	THE CITY IS MINE / JAY-Z (FEAT. BLACKSTREET) (ROC-A-FELLA/DEF JAM/MERCURY)
51	47	8	STILL PO' PIMPIN' / DO OR DIE (NEIGHBORHOOD WATCH/RAP-A-LOT/VIRGIN)
52	57	4	LOVE ME GOOD / MICHAEL W. SMITH (REUNION/JIVE)
53	51	7	THE UNFORGIVEN II / METALLICA (ELEKTRA/EEG)
54	58	23	A SONG FOR MAMA / BOYZ II MEN (MOTOWN)
55	46	8	BITTERSWEET SYMPHONY / THE VERVE (VC/HUT/VIRGIN)
68	62	3	DO YOUR THING / 7 MILE (CRAVE)
57	53	17	BRING IT ON / KEITH WASHINGTON (SILAS/MCA)
68	56	24	BEEN AROUND THE WORLD / PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
70	53	5	MOAN & GROAN / MARK MORRISON (ATLANTIC)
70	61	3	ONE OF THESE DAYS / TIM MCGRAW (CURB)
61	71	5	I DO [CHERISH YOU] / MARK WILLS (MERCURY (NASHVILLE))
62	25	3	THIS IS HOW WE PARTY / S.O.A.P. (CRAVE)
63	17	5	COME OVER TO MY PLACE / DAVINA (LOUD/RCA)
64	—	5	THAT'S WHY I'M HENE / KENNY CHESNEY (BNA)
65	—	5	THERE'S YOUR TROUBLE / DIXIE CHICKS (MONUMENT)
70	60	32	SOMETHING ABOUT THE WAY...CANDLE IN THE WIND 1997 / ELTON JOHN (ROCKET/A&M)
67	70	5	SEX AND CANDY / MARCY PLAYGROUND (CAPITOL)
68	63	3	PUSH IT / GARBAGE (ALMO SOUNDS/INTERSCOPE)
70	68	70	IF I NEVER STOP LOVING YOU / DAVID KERSH (CURB)
70	68	22	TOGETHER AGAIN / JANET (VIRGIN)
70	68	3	BLUE ON BLACK / KENNY WAYNE SHEPHERD BAND (REVOLUTION)
72	68	70	I KNOW WHERE IT'S AT / ALL SAINTS (LONDON/ISLAND)
70	71	70	REALITY / ELUSION (RCA)
74	—	8	IT'S YOUR LOVE / SHE MOVES (GEFFEN)
70	69	12	OFF THE HOOK / JODY WATLEY (ATLANTIC)

Records with the greatest sales gains. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Billboard® HOT 100 SINGLES™

MAY 16, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	14	**TDO CLOSE** ▲ 4 weeks at No. 1 KAYSEE,D.LIGHTY,K.GIST,D.LIGHTY,R.L.MUGGAR,P.BROWN,R.A.FORD,D.MILLER,J.B.MOORE,K.WALKER	◆ NEXT (C) (D) (T) (X) ARISTA 13466	1
2	2	—	2	**MY ALL** M.CAREY,W.AFANASIEFF (M.CAREY,W.AFANASIEFF)	◆ MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78821	2
3	3	2	14	**YOU'RE STILL THE ONE** ▲ R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 568452	2
4	4	8	5	**EVERYBODY (BACKSTREET'S BACK)** ● D.POP,M.MARTIN (D.POP,M.MARTIN)	◆ BACKSTREET BOYS (C) (D) (T) (V) (X) JIVE 42510	4
5	6	6	13	**BODY BUMPIN' YIPPIE-YI-YO** ▲ E.ROBINSON (F.DAVIS,E.GRAY,M.GRAY)	◆ PUBLIC ANNOUNCEMENT (C) (D) (T) (X) A&M 582444	5
6	11	11	10	**IT'S ALL ABOUT ME** D.PEARSON (D.PEARSON,M.ANDREWS,N.DUDLEY,T.HORN,J.JEZZALK,G.LANGAN,P.MORLEY)	◆ MYA & SISQO (C) (D) UNIVERSITY 97024/INTERSCOPE	6
7	5	7	24	**TRULY MADLY OEEPLY** ● C.FISHER (D.HAYES,D.JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
8	15	24	3	**THE ARMS OF THE ONE WHO LOVES YOU** G.ROCHE (D.WARREN)	◆ XSCAPE (C) (D) (V) SO SO DEF 78788/COLUMBIA	8
9	8	4	8	**ALL MY LIFE** J.HAILEY,R.BENNETT (J.HAILEY,R.BENNETT)	◆ K-CI & JOJO (C) (D) MCA 5542D	1
10	7	3	11	**LET'S RIDE** ▲ ◆ MONTELL JORDAN FEAT. MASTER P & SILKK THE SHOCKER T.BISHOP (M.JORDAN,MASTER P,SILKK THE SHOCKER)	(C) (D) (T) DEF JAM 568475/MERCURY	2
11	9	5	9	**FROZEN** ● MADONNA,W.ORBIT,P.LEONARD (MADONNA,P.LEONARD)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17244/WARNER BROS	2
12	10	—	2	**TURN IT UP (REMIX)/FIRE IT UP** BUSTA RHYMES (T.SMITH,G.LARSON,S.PHILLIPS)	◆ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	10
13	14	13	11	**I WANT YOU BACK** ● D.POP,M.MARTIN (D.POP,M.MARTIN)	◆ 'N SYNC (C) (D) (T) 00 RCA 65348	13
14	12	10	6	**SEX AND CANDY** J.WOZNIAK (J.WOZNIAK)	◆ MARCY PLAYGROUND (C) (D) (V) CAPITOL 58695	8
15	13	9	14	**ROMEO AND JULIET** ● G.BAILLERGEAU,V.MERRITT (JOHN,WARNER JR.,WINBUSH,MOORE)	◆ SYLK-E. FYNE FEATURING CHILL (C) (D) (T) GRAND JURY 64973/RCA	6
16	22	20	16	**MAKE EM' SAY UHH!** ● ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL KLC (MASTER P,FIEND,SILKK THE SHOCKER,MIA X,MYSTIKAL)	(C) (D) (T) NO LIMIT 53302/PRIORITY	16
17	20	19	7	**MONEY, POWER & RESPECT** ● ◆ THE LOX (FEATURING DMX & LIL' KIM) D.ANGELETTE,R.LAWRENCE,J.A.JACOBS,J.PHILLIPS,D.STYLES,E.SIMMONS,D.ANGELETTE,R.LAWRENCE,J.SMITH	(C) (D) (T) (X) BAD BOY 79155/ARISTA	17
18	16	15	25	**NO, NO, NO** ▲ W.JEAN,V.HERBERT,R.FUSARI (V.HERBERT,R.FUSARI,M.BROWN,C.GAINES)	◆ DESTINY'S CHILD (C) (D) (T) 00 COLUMBIA 78618	3
19	23	22	12	**GETTIN' JIGGY WIT IT** POKE & TONE (W.SMITH,S.J.BARNES,B.EDWARDS,N.RODGERS,J.ROBINSON)	◆ WILL SMITH (C) (D) (V) COLUMBIA 78804	1
20	19	21	9	**VICTORY** ● ◆ PUFF DADDY & THE FAMILY FEAT. THE NOTORIOUS B.I.G. & BUSTA RHYMES SELVIE,J.S.COMBS,C.WALLACE,J.PHILLIPS,S.COMBS,S.JORDAN,B.CONTI	(C) (D) (T) (X) BAD BOY 79155/ARISTA	19
21	17	14	17	**NICE & SLOW** ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND,B.CASEY)	◆ USHER (C) (D) (T) 00 LAFACE 24290/ARISTA	1
22	25	23	22	**TOGETHER AGAIN** ● J.JAM,T.LEWIS,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO,JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
23	24	17	16	**WHAT YOU WANT** ● N.MYRICK (M.BETHA,K.SPIVEY,N.MYRICK,S.COMBS,C.MAYFIELD)	◆ MASE (FEATURING TOTAL) (C) (D) (T) 00 BAD BOY 79141/ARISTA	6
24	21	16	12	**MY HEART WILL GO ON** ● W.AFANASIEFF,J.HORNER (J.HORNER,W.JENNINGS)	◆ CELINE DION (C) (D) 550 MUSIC 78825	1
25	26	25	24	**HOW'S IT GOING TO BE** S.JENKINS,E.VALENTINE,R.KLYCE (S.JENKINS,K.CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
26	18	12	15	**GONE TILL NOVEMBER** ▲ W.JEAN (N.JEAN)	◆ WYCLEF JEAN (C) (D) (M) (T) (X) RUFFHOUSE 78758/COLUMBIA	7
				★★★ Greatest Gainer/Sales ★★★		
27	34	36	5	**LOOKING THROUGH YOUR EYES** W.C.RIMES (C.SAGER,D.FOSTER)	◆ LEANN RIMES (C) (D) (V) CURB 73055	27
28	27	18	23	**OEJA VU [UPTOWN BABY]** ● KNS (D.FAGEN,W.BECKER)	◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	9
29	32	33	6	**I GOT THE HOOK UP!** KLC,SONS OF FUNK (MASTER P,SONS OF FUNK)	◆ MASTER P FEATURING SONS OF FUNK (C) (D) (T) NO LIMIT 53311/PRIORITY	29
30	30	35	8	**RAISE THE ROOF** L.CAMPBELL (L.CAMPBELL,J.BERRY,D.RUDNICK)	◆ LUKE FEATURING NO GOOD BUT SO GOOD (C) (D) (T) LUKE II 572250/ISLAND	30
31	28	27	48	**HOW DO I LIVE** ▲² C.HOWARD,W.C.RIMES,M.CURB (D.WARREN)	◆ LEANN RIMES (C) (D) (T) (V) (X) CURB 73022	2
32	29	29	29	**I DON'T WANT TO WAIT** P.COLE (P.COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
33	31	28	6	**SECOND ROUND K.O.** W.JEAN,J.WONDER (G.WILLIAMS,N.JEAN,J.WONDER)	◆ CANIBUS (C) (D) (T) UNIVERSAL 56175	28
34	33	26	10	**A ROSE IS STILL A ROSE** ● L.HILL (L.HILL,J.W.BUSH,K.WITHROW,J.HOUSER,A.ALY,E.BRICKELL)	◆ ARETHA FRANKLIN (C) (D) (T) (X) ARISTA 13465	26
35	42	44	9	**THIS KISS** B.GALLIMORE,F.HILL (R.LERNER,A.ROBOFF,B.N.CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	35
36	35	31	28	**KISS THE RAIN** D.CHILD (B.MYERS,E.BAZILIAN,D.CHILD)	◆ BILLIE MYERS (C) (D) UNIVERSAL 56140	15
37	40	37	39	**YOU MAKE ME WANNA...** ▲ J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND)	◆ USHER (C) (D) (T) 00 LAFACE 24265/ARISTA	2
38	38	39	9	**IMAGINATION** J.DUPRI (J.DUPRI,M.SEAL,B.GORDY,A.MIZELL,F.PERREN,D.RICHARDS)	◆ TAMIA (C) (D) QWEST 17253/WARNER BROS	38
39	37	38	3	**CLOCK STRIKES** TIMBALAND (T.MOSLEY,M.BARCLIFF,G.LARSON,S.PHILLIPS)	◆ TIMBALAND AND MAGOO (C) (D) (T) (X) BLACKGROUND 97995/ATLANTIC	37
40	36	30	8	**BITTER SWEET SYMPHONY** YOUTH,THE VERVE (M.JAGGER,K.RICHARDS,R.ASHCROFT)	◆ THE VERVE (C) (D) VC/HUT 38634/VIRGIN	12
41	44	47	12	**GET AT ME DOG** PK,GREASE (E.SIMMONS,A.FIELDS,D.BLACKMON,S.TAYLOR)	◆ DMX (FEATURING SHEEK OF THE LOX) (C) (D) (M) (T) (X) DEF JAM 568862/MERCURY	41
42	50	53	7	**SAY IT** S.MORALES (R.BASORA,S.MORALES,G.MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.D.L.A. 341032/RED ANT	42
43	46	49	8	**CHEERS 2 U** TIMBALAND (S.GARRETT,T.MOSLEY)	◆ PLAYA (C) (D) DEF JAM 568214/MERCURY	43
44	47	46	10	**WHO AM I** J.HARDING (M.DAVIS,J.HARDING)	◆ BEENIE MAN (C) (T) (X) 2 HARD 6160/VP	44
45	39	32	9	**DO FOR LOVE** ● SOULSHOCK,KARLIN (T.SHAKUR,C.SHACK,K.KARLIN,B.CALDWELL,A.KETTNER)	◆ 2PAC FEATURING ERIC WILLIAMS (C) (D) (T) AMARU 42516/JIVE	21
46	43	40	28	**I DON'T EVER WANT TO SEE YOU AGAIN** ▲ N.MORRIS (N.MORRIS)	◆ UNCLE SAM (C) (D) STONECREEK 78689/EPIC	6
47	41	34	11	**THE PARTY CONTINUES** ● J.DUPRI (J.DUPRI,DA BRAT,L.BLACKMON,N.LEFTENANT,C.SINGLETON,T.JENKINS)	◆ JD FEATURING DA BRAT (C) (D) (M) (T) (X) SO SO DEF 78907/COLUMBIA	29
48	45	42	32	**SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997** ▲[11] C.THOMAS,G.MARTIN (E.JOHN,B.TAUPIN)	◆ ELTON JOHN (C) (D) (V) ROCKET 568108/A&M	1
49	51	51	16	**ARE U STILL DOWN** ● T.SHAKUR (JON B.,T.SHAKUR,JOHNNY J)	◆ JON B. (C) (D) YAB YUM 78793/550 MUSIC	29
50	48	45	10	**BYE BYE** B.GALLIMORE,T.MCGRAW (P.VASSAR,R.M.BOURKE)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	43
51	53	57	5	**THIS IS HOW WE PARTY** REMEE,HOLGER (REMEE,HOLGER)	S.O.A.P. (C) (D) ORAVE 78876	51
52	49	43	11	**THE MUMMERS' DANCE** L.MCKENNITT (L.MCKENNITT)	◆ LOREENA MCKENNITT (C) (D) (V) QUINLAN ROAD 17241/WARNER BROS.	18
53	52	—	2	**PUSH IT** GARBAGE (GARBAGE,B.WILSON,R.CHRISTIAN,H.AZOR)	◆ GARBAGE (D) ALMO SOUNDS 89014*/INTERSCOPE	52
54	56	50	8	**GITTY UP** C.ELLIOTT,A.WEST (C.JAMES,R.MOORE,R.JAMES)	◆ SALT-N-PEPA (C) (D) (T) RED ANT/LONDON 570100/ISLAND	50
				★★★ Greatest Gainer/Airplay ★★★		
55	60	60	5	**RECOVER YOUR SOUL** C.THOMAS (E.JOHN,B.TAUPIN)	◆ ELTON JOHN (C) (D) ROCKET 568762/ISLAND	55
56	59	55	15	**LOVE YOU DOWN** C.ROANE (M.RILEY)	◆ INOJ (C) (D) (T) 00 SO SO DEF 78801/COLUMBIA	25
57	55	41	13	**ARE YOU JIMMY RAY?** ● C.FITZPATRICK (J.RAY,C.FITZPATRICK)	◆ JIMMY RAY (C) (D) (T) (X) EPIC 78816	13
58	57	48	8	**RAIN** B.A.MORGAN (B.A.MORGAN)	◆ SWV (C) (D) RCA 65402	25
59	61	54	14	**TDO MUCH** ABS,BLUTE (SPICE GIRLS,WATKINS,WILSON)	◆ SPICE GIRLS (C) (D) VIRGIN 38630	9
60	63	56	13	**STRAWBERRIES** LAZERDISK,PROF.T.,L.ALEXANDER,T.ROBERT,J.CARTER,P.RUSHEN,L.DAVIS,F.WASHINGTON	◆ SMOOTH (C) (D) PERSPECTIVE 5[illegible]/A&M	49
61	58	58	10	**MY HEART WILL GO ON** ALMIGHTY ASSOCIATES (J.HORNER,W.JENNINGS)	DEJA VU (C) (T) (X) INTERHIT 54020/PRIORITY	58
62	66	71	4	**I JUST WANT TO DANCE WITH YOU** T.BROWN,G.STRAIT (R.CISCO,J.PRINE)	◆ GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	62
63	65	66	9	**JUST BE STRAIGHT WITH ME** ◆ SILKK THE SHOCKER FEAT. MASTER P, DESTINY'S CHILD, O'DELL, MO B. DICK CRAIG B.,SILKK THE SHOCKER,MASTER P,DESTINE'S CHILD,O'DELL,MO B. DICK,J.HARRIS III,T.LEWIS	(C) (D) (T) NO LIMIT 53305/PRIORITY	57
64	71	72	4	**OUT OF MY BONES** J.STROUD,B.GALLIMORE,P.TRAVIS (G.BURR,S.VAUGHN,R.LERNER)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS (NASHVILLE) 59007	64
65	64	59	7	**THE UNFORGIVEN II** B.ROCK,J.HETFIELD,L.ULRICH (J.HETFIELD,L.ULRICH,K.HAMMETT)	◆ METALLICA (C) (D) ELEKTRA 64114/EEG	59
66	75	79	7	**I'M FROM THE COUNTRY** T.BROWN (M.BROWN,R.YOUNG,S.WEBB)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72040	66
67	68	65	15	**THEN WHAT?** J.STROUD,C.WALKER (R.SHARP,J.VEZNER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17262/REPRISE (NASHVILLE)	65
68	73	74	4	**LOVE ME GOOO** M.HEIMERMANN,M.W.SMITH (M.W.SMITH,W.KIRKPATRICK)	◆ MICHAEL W. SMITH (C) (D) REUNION 10010/JIVE	61
69	69	61	16	**THE CITY IS MINE** T.RILEY,S.CARTER,T.RILEY,K.GAMBLE,L.HUFF,G.FREY,J.TEMPCHIN	◆ JAY-Z (FEATURING BLACKSTREET) (C) (D) (T) ROC-A-FELLA/DEF JAM 568592/MERCURY	52
70	62	62	8	**STILL PO' PIMPIN'** MR. LEE,D.ROUND,D.SMITH,C.MITCHELL,L.WILLIAMS	◆ DO OR DIE FEATURING JOHNNY P AND TWISTA (C) (D) NEIGHBORHOOD WATCH/RAP A LOT 38636/VIRGIN	62
71	76	84	4	**DO YOUR THING** T.OLIVER,T.OLIVER,M.C.ROONEY	◆ 7 MILE (C) (D) CRAVE 78686	71
72	72	68	19	**BURN** E.DEAN (D.SILAS,J.SMITH,E.DEAN)	◆ MILITIA (C) (D) (T) RED ANT 119006	52
73	74	69	9	**A PROMISE I MAKE** M.MORE,A.LOGAN,G.KENNEDY,W.KIRKPATRICK,T.SIMS,A.LOGAN,M.MORE)	◆ DAKOTA MOON (C) (D) ELEKTRA 64116/EEG	69
74	67	67	9	**IT'S YOUR LOVE** THE BERMAN BROTHERS (S.SMITH)	◆ SHE MOVES (C) (D) GEFFEN 19421	67
75	70	64	11	**BRING IT ON** F.JERKINS III,K.WASHINGTON (F.JERKINS III,K.WASHINGTON,M.NELSON)	◆ KEITH WASHINGTON (C) (D) SILAS 55430/MCA	63
76	79	85	5	**MOAN & GROAN** P.CHILL,M.MORRISON (M.MORRISON,B.MOSS)	◆ MARK MORRISON (C) (D) ATLANTIC 84038	76
77	82	88	3	**ONE OF THESE DAYS** B.GALLIMORE,J.STROUD,T.MCGRAW (K.RAINES,M.POWELL,M.HUMMON)	◆ TIM MCGRAW (C) (D) (V) CURB 73056	77
78	78	81	3	**BLUE ON BLACK** J.HARRISON (K.W.SHEPHERD,M.SELBY,T.SILLERS)	◆ KENNY WAYNE SHEPHERD BAND (C) (D) (V) REVOLUTION 17222	78
79	83	94	3	**LET'S FORGET ABOUT IT** J.PATINO,L.LOEB (J.PATINO,L.LOEB)	◆ LISA LOEB (C) (D) GEFFEN 19424	79
80	94	—	2	**I DO [CHERISH YOU]** C.CHAMBERLAIN (K.STEGALL,D.HILL)	◆ MARK WILLS (C) (D) (V) MERCURY (NASHVILLE) 568802	80
81	81	76	14	**LIGHT IN YOUR EYES** EMOSIA (E.SLOAN,T.SIMS)	BLESSID UNION OF SOULS (C) (D) (V) CAPITOL 58670	48
82	77	63	16	**I KNOW WHERE IT'S AT** K.GORDON,C.MOYE,M.FIENES,K.GORDON,S.LEWIS,W.BECKER,D.FAGEN)	◆ ALL SAINTS (C) (D) (V) LONDON 570112/ISLAND	36
83	86	87	5	**COME OVER TO MY PLACE** DAVINA (D.BUSSEY)	◆ DAVINA (C) (D) (T) LOUD 65448/RCA	83
84	97	—	2	**THAT'S WHY I'M HERE** B.CANNON,N.WILSON (S.SMITH,M.A.SPRINGER)	◆ KENNY CHESNEY (C) (D) (V) BNA 65[illegible]/RLG	84
				★★★ Hot Shot Debut ★★★		
85	NEW ▶		1	**THERE'S YOUR TROUBLE** P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) MONUMENT 78899	85
86	90	91	17	**IN A DREAM** J.TUCCI,B.BROWN (R.TAYLOR,WEBER)	ROCKELL (C) (T) (X) ROBBINS 72012	80
87	87	89	14	**IF I NEVER STOP LOVING YOU** P.MCMAKIN (D.KEES,S.EWING)	◆ DAVID KERSH (C) (D) (V) CURB 73045	67
88	89	83	10	**REALITY** MASS ORDER (E.HANES,K.VENEY,M.VALENTINE,L.HILL)	◆ ELUSION (C) (D) (T) RCA 64933	75
89	92	82	14	**LIFE IN MONO** M.VIRGO (M.VIRGO,J.BARRY)	◆ MONO (T) (X) ECHO 568285*/MERCURY	70
90	93	93	3	**OING-A-LING** DA JOINT,D.RAHMING,Q.MAQ,R.KEYZ (T.HALLUMS,D.RAHMING)	HI-TOWN DJS (C) (D) (T) RESTLESS 72961	90
91	98	98	3	**SWEET HONESTY** G.GUTIERREZ (G.GUTIERREZ)	M:G (C) (T) (X) CLASSIFIED 7249	91
92	85	70	12	**PINK** K.SHIPLEY,AEROSMITH (S.TYLER,R.SUPA,G.BALLARD)	◆ AEROSMITH (C) (D) COLUMBIA 78830	27
93	88	78	13	**OFF THE HOOK** M.PENDLETON (C.PENDLETON,C.LUCAS,D.FLOYD)	◆ JODY WATLEY (C) (D) (T) (V) (X) ATLANTIC 84100	73
94	95	75	16	**FATHER** POKE & TONE (J.T.SMITH,J.C.OLIVIER,S.BARNES,G.MICHAEL,G.OVERBIG)	◆ LL COOL J (C) (D) DEF JAM 568332/MERCURY	18
95	NEW ▶		1	**I DON'T WANNA GO ON** B.CARTER (EMANUEL H.,ERIC V.,RYAN A.,BRYAN C.)	INNERLUDE (D) STRAIGHT HITS 001*	95
96	99	80	19	**DANGEROUS** ● R.SMITH,T.SMITH,R.SMITH,M.STONE,F.STONEWALL,A.COLON,L.DERMER)	◆ BUSTA RHYMES (C) (D) (M) (T) (X) ELEKTRA 64131/EEG	9
97	91	86	14	**SWEET SURRENDER** P.MARCHAND (S.MCLACHLAN)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13453	28
98	84	73	9	**IT'S UP TO YOU** D.EVENRUDE (C.BRANDON,G.MARSHALL)	◆ THE TUESDAYS (C) (D) ARISTA 13469	55
99	80	77	15	**ALL MY LOVE** ◆ QUEEN PEN FEATURING ERIC WILLIAMS T.RILEY,S.CARTER,T.RILEY,L.WALTERS,L.VANDROSS)	(C) (D) LIL' MAN 97023/INTERSCOPE	28
100	100	97	3	**OUT OF SIGHT (YO)** C.ELLIOTT,A.WEST (P.BLAQ,C.ELLIOTT,A.WEST)	◆ RUFUS BLAQ (C) (D) PERSPECTIVE 587594/A&M	97

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆Videoclip availability. ●Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

IT'S CLOSE: If the race to top the Hot 100 were a NASCAR event, you'd need instant replay to determine the winner this issue. At No. 1, **Next's** "Too Close" (Arista) manages to hold off the advance of No. 2 title **Mariah Carey's** "My All" (Columbia). The difference between Nos. 1 and 2 is a mere 576 chart points, which factors into 57,600 audience impressions or 5,760 SoundScan points.

Carey does, however, top Hot 100 Singles Sales with 153,000 units vs. Next's 143,000 units. "Too Close" has 42 million audience impressions from airplay at 92 Hot 100 monitored stations, while "My All" has an audience of 25 million from airplay at 175 stations. Incidentally, with five weeks logged atop the singles chart, "Too Close" is the longest-running No. 1 of the current chart year. There have been eight No. 1 singles so far, compared with four No. 1's by this time last year and three No. 1's by this time in 1996.

ON AIR: **Natalie Imbruglia** scores her first No. 1 Hot 100 Airplay song with "Torn" (RCA). The track has 95 million audience impressions from airplay at 257 Hot 100 monitored stations . . . The most-improved songs on Hot 100 Airplay are **Sparkle's** "Be Careful" (Rock Land/Interscope) and **Natalie Merchant's** "Kind & Generous" (Elektra/EEG). "Be Careful," the first song from **R. Kelly's** co-venture with Interscope, Rock Land Records, posts a 67% improvement to leap 69-45 on Hot 100 Airplay.

Sparkle has 17.8 million audience impressions from airplay at 39 stations, including 7.5 million impressions from WQHT New York, WPGC Washington, D.C., and WERQ Baltimore combined. Kelly wrote, produced, and contributes uncredited vocals on "Be Careful."

"Kind & Generous," Merchant's first new song since 1996's "Jealousy," leaps 75-51 due to a 69% increase in audience impressions. The song has 16 million impressions from airplay at 147 stations. Elektra is considering releasing a commercial single depending on the song's development at top 40 radio. Interscope has no plans to commercially release "Be Careful," nor does RCA plan to release "Torn."

WHAT'S NEXT: Demand for **Janet's** "I Get Lonely" (Virgin) is so great that the single scanned 5,200 units prior to its May 5 street date. If the single had sold enough to enter the top 75 of Hot 100 Singles Sales, "I Get Lonely" would have been mandated to bow on the Hot 100 at No. 34, but the single missed the cut by 768 units. There were, however, enough early scans at the R&B core-store panel to force a premature debut at No. 37 on Hot R&B Singles Sales and at No. 6 on Hot R&B Singles. After a full week of scans, "I Get Lonely" ought to debut in the top 15 of next issue's Hot 100. Also look for **Gloria Estefan's** "Heaven's What I Feel" (Epic) to bow in the top 50 of the Hot 100.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

BUBBLING UNDER™ HOT 100® SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	—	1	**HAVE FUN, GO MAD** BLAIR (JERSEY/MCA)
2	8	5	**SUPERHERO** DAZE (COLUMBIA)
3	6	2	**NOW THAT I FOUND YOU** TERRI CLARK (MERCURY (NASHVILLE))
4	2	13	**YOU'LL NEVER KNOW** MINDY MCCREADY (BNA/RLG)
5	4	2	**LIL' RED BOAT** ANGEL GRANT (FLYTE TYME/UNIVERSAL)
6	16	2	**A MAN HOLDIN' ON** TY HERNDON (EPIC (NASHVILLE))
7	11	8	**IT WOULD BE YOU** GARY ALLAN (DECCA/MCA NASHVILLE)
8	7	9	**SO IN LOVE WITH YOU** DUKE (4 PLAY/UNIVERSAL)
9	14	3	**CRAZY FOR YOU** EBONI FOSTER (HENDRIX/MCA)
10	5	8	**PUT YOUR HEART INTO IT** SHERRIE AUSTIN (ARISTA NASHVILLE)
11	15	2	**(SEX U UP) THE WAY YOU LIKE IT** L.F.O. (LOGIC)
12	17	4	**THE MOST BEAUTIFUL GIRL** RAHEEM (TIGHT 2 DEF/BREAKAWAY)
13	23	5	**RAIZE DA ROOF - PUSH IT UP (CALL IT WHAT U WANT)** SOUTHSYDE CONN X SHUN 'HURRICANE'/BREAKAWAY)
14	13	7	**2 LIVE PARTY** THE 2 LIVE CREW (LIL' JOE)
15	9	4	**SOUTHSIDE** LIL' KEKE (JAM DOWN/BREAKAWAY)
16	—	1	**RUTHLESS FOR LIFE** MC REN (RUTHLESS/EPIC)
17	19	3	**STAY** ROOM SERVICE (EASTWEST/EEG)
18	20	5	**JAM ON IT** DARIAN (FEAT. JERMAINE DUPRI) (PENALTY/TOMMY BOY)
19	12	6	**YOU ONLY HAVE TO SAY YOU LOVE ME** HANNAH JONES (ARIOLA DANCE/BMG LATIN)
20	21	11	**WELL, ALRIGHT** CECE WINANS (PIONEER)
21	18	7	**WOMAN TO WOMAN** THE LYNNS (REPRISE (NASHVILLE))
22	10	5	**LOVE LETTERS** ALI (ISLAND)
23	1	2	**AMNESIA** CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
24	—	1	**I SAW THE LIGHT** HAL KETCHUM (CURB)
25	—	1	**HOOKED ON A FEELING (OOGA-CHAKA)** BABY TALK (PETER PAN/PPI)

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

'TITANIC' HITS 10 MILLION MARK IN APRIL RIAA CERTIFICATIONS

(Continued from page 10)

Sam (Epic), and Jaci Velasquez (Word).

A complete list of the RIAA sales awards follows:

MULTI-PLATINUM ALBUMS

Fleetwood Mac, "Rumours," Warner Bros., 18 million.

Various artists, soundtrack, "Titanic," Sony Classical, 10 million.

Various artists, "Great Band Era," Reader's Digest Music, 9 million.

The Carpenters, "The Singles 1969-1973," A&M, 7 million.

Bonnie Raitt, "Luck Of The Draw," Capitol, 7 million.

Bonnie Raitt, "Nick Of Time," Capitol, 5 million.

Various artists, "Take Me Home Country Roads," Reader's Digest Music, 4 million.

Various artists, "Christmas Through The Years," Reader's Digest Music, 4 million.

Backstreet Boys, "Backstreet Boys," Jive, 4 million.

Yanni, "Live At The Acropolis," Private Music, 4 million.

The Carpenters, "The Carpenters," A&M, 4 million.

Natalie Merchant, "Tigerlily," Elektra, 4 million.

Various artists, "Great Original Hits Of The '50s & '60s," Reader's Digest Music, 3 million.

The Carpenters, "A Song For You," A&M, 3 million.

Yes, "90125," EastWest, 3 million.

Eddy Arnold, "Welcome To My World," Reader's Digest Music, 2 million.

Mario Lanza, "Be My Love," Reader's Digest Music, 2 million.

Bing Crosby, "Bing Sings," Reader's Digest Music, 2 million.

Verious ertists, "Then Sings My Soul," Reader's Digest Music, 2 million.

Madonna, "Rey Of Light," Meverick/Warner Bros., 2 million.

The Carpenters, "Yesterday Once More," A&M, 2 million.

The Carpenters, "Now & Then," A&M, 2 million.

The Carpenters, "Close To You," A&M, 2 million.

K-Ci & JoJo, "Love Always," MCA, 2 million.

Third Eye Blind, "Third Eye Blind," Elektra, 2 million.

Yes, "Fragile," EastWest, 2 million.

Will Smith, "Big Willie Style," Columbia, 2 million.

Skid Row, "Slave To The Grind," Atlantic, 2 million.

Brooks & Dunn, "Greatest Hits," Arista, 2 million.

PLATINUM ALBUMS

Scarface, "My Homies," Rap-A-Lot/Virgin, his third.

Verious artists, "WOW Gospel 1998—The Year's 30 Top Gospel Artists And Songs," Verity.

Various artists, "Club Mix '98," Coldfront.

War, "Best Of War . . . And More," Avenue, its second.

Clay Walker, "Rumour Has It," Giant, his fourth.

Various artists, soundtrack, "The Wedding Singer," Maverick/Warner Bros.

Green Day, "Nimrod," Reprise/Warner Bros., its third.

Enye, "Paint The Sky With Stars—The Best Of Enya," Reprise/Warner Bros., her fifth.

The Verve, "Urben Hymns," Virgin, its first.

Yes, "Close To The Edge," EastWest, its fourth.

Yes, "Fragile," EastWest, its fifth.

Yes, "The Yes Album," EastWest, its sixth.

Yes, "Yes Songs," EastWest, its seventh.

Yes, "Classic Yes," EastWest, its eighth.

Robyn, "Robyn Is Here," RCA, her first.

The Carpenters, "A Song For You," A&M, their second.

The Carpenters, "Carpenters," A&M, their third.

The Carpenters, "Christmas Portrait," A&M, their fourth.

The Carpenters, "Close To You," A&M, their fifth.

The Carpenters, "Horizon," A&M, their sixth.

The Carpenters, "Now & Then," A&M, their seventh.

The Carpenters, "Yesterday Once More," A&M, their eighth.

Natalie Imbruglia, "Left Of The Middle," RCA, her first.

Brian McKnight, "Anytime," Mercury, his second.

Eric Clapton, "Pilgrim," Reprise/Warner Bros., his 10th.

Medonna, "Rey Of Light," Meverick/Warner Bros., her 13th.

Mystikal, "Unpredictehle," Big Boy/No Limit/Jive, his first.

Various artists, "Thanks For The Memories," Reader's Digest Music.

Various artists, "The Heart 'n Soul Of Rock 'n Roll," Reader's Digest Music.

Various ertists, "Moonglow," Reader's Digest Music.

Various artists, "That Old Time Religion," Reader's Digest Music.

Various srtists, "250 Yeers Of Greet Music—Bach To Bernstein," Reader's Digest Music.

Various artists, "Tumbling Tumbleweeds," Reader's Digest Music.

Various artists, "Christmas Through The Years," Reader's Digest Music.

Various artists, "Great Band Era," Reader's Digest Music.

Verious ertists, "Then Sings My Soul," Reader's Digest Music.

Various artists, "Great Originel Hits Of The '50s & '60s," Reader's Digest Music.

Verious ertists, "Till The End Of Time," Reader's Digest Music.

Various ertists, "Take Me Home Country Roads," Reader's Digest Music.

Various artists, "Quiet Music For Quiet Listening," Reader's Digest Music.

Bing Crosby, "Bing Sings," Reader's Digest Music, his first.

Elvis Presley, "Elvis! His Greatest Hits," Reader's Digest Music, his 20th.

Glenn Miller, "The Unforgettable Glenn Miller," Reader's Digest Music, his first.

Mario Lanza, "Be My Love," Reader's Digest Music, his first.

Jim Reeves, "The Unforgettable Jim Reeves," Reader's Digest Music, his first.

Eddy Arnold, "Welcome To My World," Reader's Digest Music, his first.

GOLD ALBUMS

Scarface, "My Homies," Rep-A-Lot/Virgin, his fifth.

Various artists, "WOW Gospel 1998—The Year's 30 Top Gospel Artists And Songs," Verity.

Various artists, "Club Mix '98," Coldfront.

Various artists, soundtrack, "The Wedding Singer," Maverick/Warner Bros.

Carlos R. Nakai, "Canyon Trilogy," Canyon Records, his first.

Green Day, "Nimrod," Reprise/Warner Bros., its fifth.

Enya, "Paint The Sky With Stars—The Best Of Enye," Reprise/Warner Bros., her sixth.

Michael Peterson, "Michael Peterson," Reprise/Warner Bros., his first.

Pam Tillis, "Greetest Hits," Arista, her fourth.

Uncle Sam, "Uncle Sam," Epic, his first.

Yes, "Classic Yes," EastWest, its 12th.

Yes, "The Very Best," EastWest, its 13th.

The Carpenters, "Yesterday Once More," A&M, their ninth.

Various artists, "The Source Presents Hip Hop Hits—Volume 1," Def Jam/Mercury.

Point Of Grace, "Point Of Grace," Word, its third.

Jaci Velasquez, "Heevenly Place," Word, her first.

Yanni, "Devotion: The Best Of Yanni," Private Music, his eighth.

Natalie Imbruglia, "Left Of The Middle," RCA, her first.

Eric Clapton, "Pilgrim," Reprise/Warner Bros., his 17th.

Next, "Rated Next," Arista, its first.

Madonna, "Ray Of Light," Maverick/Warner Bros., her 13th.

Jon B., "Cool Relax," 550 Music/Sony, his second.

Cappadonna, "The Pillage," Razor Sharp/Epic, his first.

Verious artists, "Thanks For The Memories," Reader's Digest Music.

Various artists, "The Heart 'n Soul Of Rock 'n Roll," Reader's Digest Music.

Verious artists, "Moonglow," Reeder's Digest Music.

Various artists, "That Old Time Religion," Reader's Digest Music.

Various artists, "250 Years Of Great Music—Bach To Bernstein," Reader's Digest Music.

Various artists, "Tumbling Tumbleweeds," Reader's Digest Music.

Various artists, "Christmas Through The Years," Reader's Digest Music.

Various artists, "Great Band Era," Reader's Digest Music.

Verious ertists, "Then Sings My Soul," Reader's Digest Music.

Various artists, "Great Original Hits Of The '50s & '60s," Reader's Digest Music.

Verious artists, "Till The End Of Time," Reader's Digest Music.

Various artists, "Take Me Home Country Roads," Reader's Digest Music.

Various artists, "Quiet Music For Quiet Listening," Reader's Digest Music.

Bing Crosby, "Bing Sings," Reader's Digest Music, his second.

Elvis Presley, "Elvis! His Greatest Hits," Reader's Digest Music, his 46th.

Glenn Miller, "The Unforgettable Glenn Miller," Reader's Digest Music, his fifth.

Mario Lanza, "Be My Love," Reeder's Digest Music, his third.

Jim Reeves, "The Unforgettahle Jim Reeves," Reader's Digest Music, his fourth.

Eddy Arnold, "Welcome To My World," Reader's Digest Music, his third.

PLATINUM SINGLES

Uncle Sam, "I Don't Ever Want To See You Again," Stonecreek/Epic, his first.

Next, "Too Close," Arista, its first.

Montell Jordan, "Let's Ride," Def Jam/Mercury, his second.

GOLD SINGLES

Puff Daddy & the Family, "Victory," Bad Boy/Arista, their second.

Shania Twain, "You're Still The One," Mercury, her third.

'N Sync, "I Want You Back," RCA, its first.

Montell Jordan, "Let's Ride," Def Jam/Mercury, his fifth.

Jon B., "Are U Still Down," 550 Music/Sony, his second.

Aretha Franklin, "A Rose Is Still A Rose," Arista, her 15th.

The Lox, "Money, Power & Respect," Bad Boy/Arista, its first.

Backstreet Boys, "Everyhody (Backstreet's Back)," Jive, their second.

Madonna, "Frozen," Meverick/Werner Bros., her 17th.

LUTHER ALLISON HONORED AT HANDY AWARDS

(Continued from page 10)

soul/blues artist of the year, and her Bullseye album "R+B = Ruth Brown" was named soul/blues album of the year. Bell won in the male traditional blues artist category, while his Alligator album "Good Luck Man" was voted traditional blues album of the year.

Several winners performed during the ceremony. Best new blues artist Johnny "Yard Dog" Jones and Eddie King, whose Roesch set "Another Cow Is Dead" won as comeback blues album, played solo sets. An all-star band led by guitarist Bob Margolin featured winners in several instrumental categories, including pianist Pinetop Perkins, harmonica player Rod Piazza, bassist Calvin "Fuzz" Jones, and drummer Willie "Big Eyes" Smith; guitarist Bernard Allison, Luther's son, took his father's slot.

Other musical highlights included a duet performance by acoustic blues artist of the year Keb' Mo' and 83-year-old Delta blues luminary David "Honeyboy" Edwards and a climactic duet that paired Bonnie Raitt and Memphis R&B legend Rufus Thomas. Fort Smith, Ark.-based slide guitarist Chris Cameron, winner of the foundation's International Blues Talent Competition, was also showcased during the ceremony.

Other 1998 Handy Award winners included the following:

Contemporary blues female artist of the year: Marcia Ball.

Soul/blues male artist of the year: Little Milton.

Traditional blues female artist of the year: Rory Block.

Blues instrumentalist/other: Roomful Of Blues horn section.

Acoustic blues album of the year: "Fish Ain't Bitin'," Corey Harris (Alligator).

Reissue album of the year: "The Complete Chess Recordings," Jimmy Rogers (MCA/Chess).

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

MAY 16, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD) / TITLE	PEAK POSITION
				★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★	
1	NEW ▶		1	**DAVE MATTHEWS BAND** RCA 67660* (10.98/16.98) 1 week at No. 1 — BEFORE THESE CROWDED STREETS	1
2	1	1	5	**SOUNDTRACK** WARNER SUNSET/REPRISE 46867*/WARNER BROS. (10.98/17.98) — CITY OF ANGELS	2
5	1	1	27	**SOUNDTRACK** ▲[10] SONY CLASSICAL 63213 (10.98 EQ/17.98) — TITANIC	1
4	2	—	2	**GEORGE STRAIT** MCA NASHVILLE 70020 (10.98/16.98) — ONE STEP AT A TIME	2
5	NEW ▶		1	**BIG PUNISHER** LOUD 67512*/RCA (10.98/16.98) — CAPITAL PUNISHMENT	5
6	4	2	24	**CELINE DION** ▲[7] 550 MUSIC 68861/EPIC (10.98 EQ/17.98) — LET'S TALK ABOUT LOVE	1
				★ ★ ★ Greatest Gainer ★ ★ ★	
7	6	5	38	**BACKSTREET BOYS** ▲[4]* JIVE 41589 (10.98/16.98) — BACKSTREET BOYS	4
6	5	4	55	**SAVAGE GARDEN** ▲[3] COLUMBIA 67954 (10.98 EQ/16.98) — SAVAGE GARDEN	3
9	7	—	2	**FAITH HILL** WARNER BROS. (NASHVILLE) 46790 (10.98/16.98) — FAITH	7
10	10	9	26	**SHANIA TWAIN** ▲[3] MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98) — COME ON OVER	2
11	9	7	46	**K-CI & JOJO** ▲[2] MCA 11613* (10.98/16.98) — LOVE ALWAYS	6
12	12	10	6	**NATALIE IMBRUGLIA** ▲ RCA 67634 (10.98/16.98) — LEFT OF THE MIDDLE	10
13	11	6	4	**SOUNDTRACK** NO LIMIT 50745*/PRIORITY (11.98/17.98) — I GOT THE HOOK-UP!	3
14	13	8	6	**MADONNA** ▲[2] MAVERICK 46847/WARNER BROS. (10.98/17.98) — RAY OF LIGHT	2
15	NEW ▶		1	**JIMMY BUFFETT** MARGARITAVILLE 52448/ISLAND (10.98 EQ/16.98) — DON'T STOP THE CARNIVAL	15
16	16	12	61	**MATCHBOX 20** ▲[5] LAVA/ATLANTIC 92721/AG (10.98/15.98) [EXP] — YOURSELF OR SOMEONE LIKE YOU	5
17	17	14	23	**WILL SMITH** ▲[2] COLUMBIA 68683* (10.98 EQ/17.98) — BIG WILLIE STYLE	10
16	14	11	7	**SOUNDTRACK** ● HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98) — THE PLAYERS CLUB	10
19	NEW ▶		1	**WC** RED ANT/LONDON 828957/ISLAND (10.98 EQ/16.98) — THE SHADIEST ONE	19
20	18	19	23	**GARTH BROOKS** ▲[5] CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98) — SEVENS	1
21	15	13	8	**ERIC CLAPTON** ▲ DUCK/REPRISE 46577/WARNER BROS. (10.98/17.98) — PILGRIM	4
22	16	16	33	**USHER** ▲[3] LAFACE 26043/ARISTA (10.98/16.98) — MY WAY	4
23	NEW ▶		1	**MICHAEL W. SMITH** REUNION 10007/JIVE (10.98/16.98) — LIVE THE LIFE	23
24	NEW ▶		1	**VARIOUS ARTISTS** ARISTA 19007 (19.98/24.98) — LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC	24
25	8	—	2	**JIMMY PAGE & ROBERT PLANT** ● ATLANTIC 83092*/AG (10.98/16.98) — WALKING INTO CLARKSDALE	8
26	NEW ▶		1	**PUBLIC ENEMY** DEF JAM 558130*/MERCURY (10.98 EQ/16.98) — HE GOT GAME (SOUNDTRACK)	26
27	21	—	2	**SOUNDTRACK** INTERSCOPE 90160* (11.98/17.98) — BULWORTH — THE SOUNDTRACK	21
28	24	22	31	**CREED** ▲ WIND-UP 13049 (10.98/16.98) [EXP] — MY OWN PRISON	22
29	28	50	48	**TIM MCGRAW** ▲[2] CURB 77886 (10.98/16.98) — EVERYWHERE	2
30	25	21	24	**MARCY PLAYGROUND** ▲ CAPITOL 53569 (10.98/15.98) [EXP] — MARCY PLAYGROUND	21
31	27	28	32	**BRIAN MCKNIGHT** ▲ MOTOWN 536215 (10.98 EQ/16.98) — ANYTIME	13
32	20	15	4	**GOODIE MOB** LAFACE 26047*/ARISTA (10.98/16.98) — STILL STANDING	6
33	26	24	30	**JANET** ▲[2] VIRGIN 44762 (11.98/17.98) — THE VELVET ROPE	1
34	29	31	42	**SARAH MCLACHLAN** ▲[2] ARISTA 18970 (10.98/16.98) — SURFACING	2
35	22	17	4	**BONNIE RAITT** CAPITOL 56397 (10.98/16.98) — FUNDAMENTAL	17
36	23	18	4	**OO OR DIE** NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98) — HEADZ OR TAILZ	13
37	32	33	36	**MASTER P** ▲[2] NO LIMIT 50659*/PRIORITY (10.98/16.98) — GHETTO D	1
38	30	20	26	**SPICE GIRLS** ▲[3] VIRGIN 45111 (11.98/17.98) — SPICEWORLD	3
39	48	47	32	**JDN B.** ● YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98) — COOL RELAX	39
40	38	34	11	**SILKK THE SHOCKER** ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98) — CHARGE IT 2 DA GAME	3
41	46	53	12	**CHERRY POPPIN' DADDIES** MOJO 53081/UNIVERSAL (10.98/16.98) [EXP] — ZOOT SUIT RIOT	41
42	42	58	6	**FASTBALL** HOLLYWOOD 162130 (10.98 EQ/16.98) [EXP] — ALL THE PAIN MONEY CAN BUY	42
43	31	23	7	**C-MURDER** NO LIMIT 50723*/PRIORITY (10.98/16.98) [EXP] — LIFE OR DEATH	3
44	33	32	56	**THIRD EYE BLIND** ▲[2] ELEKTRA 62012*/EEG (10.98/16.98) [EXP] — THIRD EYE BLIND	25
45	37	26	41	**PUFF DADDY & THE FAMILY** ▲[4] BAD BOY 73012*/ARISTA (10.98/17.98) — NO WAY OUT	1
46	40	30	33	**MARIAH CAREY** ▲[3] COLUMBIA 67835 (10.98 EQ/17.98) — BUTTERFLY	1
47	34	29	5	**MONTELL JORDAN** ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98) — LET'S RIDE	20
48	41	—	2	**STEVE WARINER** CAPITOL NASHVILLE 94482 (10.98/16.98) — BURNIN' THE ROADHOUSE DOWN	41
46	45	45	20	**NEXT** ● ARISTA 18973 (10.98/15.98) [EXP] — RATED NEXT	45
50	36	37	45	**WYCLEF JEAN FEAT. REFUGEE ALLSTARS** ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) — WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
51	NEW ▶		1	**FRED HAMMOND & RADICAL FOR CHRIST** VERITY 43110/JIVE (11.98/17.98) — (PAGES OF LIFE) CHAPTERS I & II	51
52	35	25	13	**SOUNDTRACK** ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98) — THE WEDDING SINGER	5
53	43	35	27	**MASE** ▲[2] BAD BOY 73017*/ARISTA (10.98/16.98) — HARLEM WORLD	1
54	50	40	24	**METALLICA** ▲[2] ELEKTRA 62126*/EEG (10.98/16.98) — RELOAD	1
51	49	—	2	**RANDY TRAVIS** DREAMWORKS (NASHVILLE) 50034/GEFFEN (10.98/16.98) — YOU AND YOU ALONE	49
51	53	51	22	**ANDREA BOCELLI** ● PHILIPS 539207 (10.98 EQ/17.98) [EXP] — ROMANZA	37
51	39	27	6	**GANG STARR** NOO TRYBE 45585*/VIRGIN (10.98/16.98) — MOMENT OF TRUTH	6
58	51	51	31	**LOREENA MCKENNITT** ▲ QUINLAN ROAD 45719/WARNER BROS. (10.98/16.98) — THE BOOK OF SECRETS	37
59	47	36	6	**ARETHA FRANKLIN** ARISTA 18987 (10.98/16.98) — A ROSE IS STILL A ROSE	30
60	52	49	37	**FLEETWOOD MAC** ▲[3] REPRISE 46702/WARNER BROS. (10.98/17.98) — THE DANCE	1
61	51	43	13	**PEARL JAM** ▲ EPIC 88164* (10.98 EQ/16.98) — YIELD	2
62	61	59	25	**LSG** ▲ EASTWEST 62125/EEG (10.98/16.98) — LEVERT.SWEAT.GILL	4
63	57	52	34	**LEANN RIMES** ▲[4] CURB 77885 (10.98/16.98) — YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
64	55	41	65	**SPICE GIRLS** ▲[3] VIRGIN 42174* (10.98/16.98) — SPICE	1
65	69	63	6	**'N SYNC** RCA 67613 (10.98/16.98) — 'N SYNC	63
66	63	61	30	**EVERCLEAR** ● CAPITOL 36503* (10.98/15.98) — SO MUCH FOR THE AFTERGLOW	33
67	72	68	4	**ANDREA BOCELLI** PHILIPS 462033 (10.98 EQ/17.98) — ARIA — THE OPERA ALBUM	67
68	58	56	31	**THE VERVE** ▲ VC/MUT 44913/VIRGIN (10.98/16.98) — URBAN HYMNS	23
66	44	—	2	**SONS OF FUNK** NO LIMIT 50725*/PRIORITY (10.98/16.98) — THE GAME OF FUNK	44
70	60	48	25	**TIMBALAND AND MAGOO** ● BLACKGROUND/ATLANTIC 92772*/AG (9.98/15.98) — WELCOME TO OUR WORLD	33
71	73	60	45	**ROBYN** ▲ RCA 67477 (10.98/16.98) [EXP] — ROBYN IS HERE	57
72	77	—	2	**MYA** UNIVERSITY 90166/INTERSCOPE (10.98/16.98) — MYA	72
73	70	76	36	**TRISHA YEARWOOD** ▲[2] MCA NASHVILLE 70011 (10.98/16.98) — (SONGBOOK) A COLLECTION OF HITS	4
74	64	62	65	**PAULA COLE** ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) [EXP] — THIS FIRE	20
75	68	78	36	**MARTINA MCBRIDE** ● RCA (NASHVILLE) 67516/RLG (10.98/16.98) — EVOLUTION	24
76	66	44	32	**CHUMBAWAMBA** ▲[3] REPUBLIC 53099/UNIVERSAL (10.98/16.98) — TUBTHUMPER	3
77	76	82	33	**BROOKS & DUNN** ▲[2] ARISTA NASHVILLE 18852 (10.98/16.98) — THE GREATEST HITS COLLECTION	4
78	87	96	6	**SEMISONIC** MCA 11733 (8.98/12.98) [EXP] — FEELING STRANGELY FINE	78
79	59	36	6	**CAPPADONNA** ● RAZOR SHARP/EPIC STREET 67947*/EPIC (11.98 EQ/16.98) — THE PILLAGE	3
80	85	61	14	**DIXIE CHICKS** MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) [EXP] — WIDE OPEN SPACES	80
81	84	88	30	**KENNY WAYNE SHEPHERD BAND** REVOLUTION 24689/WARNER BROS. (10.98/16.98) — TROUBLE IS...	74
82	83	70	10	**BIG BAD VOODOO DADDY** COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98) — BIG BAD VOODOO DADDY	64
83	81	65	34	**AQUA** ▲[2] MCA 11705 (10.98/16.98) — AQUARIUM	7
84	75	66	20	**VARIOUS ARTISTS** ● POLYGRAM TV 536204 (10.98 EQ/17.98) — THE SOURCE PRESENTS HIP HOP HITS — VOLUME 1	38
85	NEW ▶		1	**STEVIE NICKS** MODERN/ATLANTIC 80393/AG (44.98 CD) — THE ENCHANTED WORKS OF STEVIE NICKS	85
86	86	79	11	**DESTINY'S CHILD** COLUMBIA 67728* (10.98 EQ/16.98) — DESTINY'S CHILD	67
87	71	46	4	**JERRY CANTRELL** COLUMBIA 68147* (10.98 EQ/16.98) — BOGGY DEPOT	28
86	62	42	5	**DAZ DILLINGER** DEATH ROW 53524*/PRIORITY (10.98/16.98) — RETALIATION, REVENGE AND GET BACK	6
66	78	69	9	**SCARFACE** ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98) — MY HOMIES	4
60	82	64	33	**BEN FOLDS FIVE** ● CAROLINE/550 MUSIC 67762*/EPIC (10.98 EQ/16.98) — WHATEVER AND EVER AMEN	42
91	88	57	52	**HANSON** ▲[4] MERCURY 534615 (11.98 EQ/17.98) — MIDDLE OF NOWHERE	2
62	74	54	7	**VAN HALEN** WARNER BROS. 46662 (10.98/17.98) — VAN HALEN 3	4
63	91	75	112	**CELINE DION** ▲[10] 550 MUSIC 67541/EPIC (10.98 EQ/17.98) — FALLING INTO YOU	1
94	56	—	2	**RADIOHEAD** CAPITOL 58071 (6.98 CD) — AIRBAG/HOW AM I DRIVING? (EP)	56
65	90	97	29	**GREEN DAY** ▲ REPRISE 46794/WARNER BROS. (10.98/16.98) — NIMROD.	10
66	89	81	50	**FOO FIGHTERS** ▲ ROSWELL 55832*/CAPITOL (10.98/16.98) — THE COLOUR AND THE SHAPE	10
97	80	71	44	**RADIOHEAD** ▲ CAPITOL 55229 (10.98/15.98) — OK COMPUTER	21
66	62	83	24	**KENNY G** ▲ ARISTA 18991 (10.98/17.98) — KENNY G GREATEST HITS	19
96	96	86	25	**MYSTIKAL** ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) [EXP] — UNPREDICTABLE	3
100	65	39	4	**AZ** NOO TRYBE 56715/VIRGIN (10.98/16.98) — PIECES OF A MAN	22
101	93	73	4	**STABBING WESTWARD** COLUMBIA 69329 (10.98 EQ/16.98) — DARKEST DAYS	52
102	99	84	36	**DAYS OF THE NEW** ● OUTPOST 30004/GEFFEN (10.98/16.98) [EXP] — DAYS OF THE NEW	54
103	102	93	28	**BARENAKED LADIES** ● REPRISE 46393/WARNER BROS. (10.98/16.98) [EXP] — ROCK SPECTACLE	86
104	97	132	54	**GEORGE STRAIT** ▲[2] MCA NASHVILLE 11584 (10.98/16.98) — CARRYING YOUR LOVE WITH ME	1
105	94	77	33	**BUSTA RHYMES** ▲ ELEKTRA 62064*/EEG (10.98/16.98) — WHEN DISASTER STRIKES...	3
106	114	170	5	**THE CARPENTERS** A&M 540838 (10.98 EQ/17.98) — LOVE SONGS	106
107	104	87	59	**THE NOTORIOUS B.I.G.** ▲[7] BAD BOY 73011*/ARISTA (19.98/24.98) — LIFE AFTER DEATH	1
108	95	74	16	**THE LOX** ● BAD BOY 73015*/ARISTA (10.98/16.98) [EXP] — MONEY, POWER & RESPECT	3
109	107	108	19	**CHICO DEBARGE** KEDAR 53088*/UNIVERSAL (10.98/16.98) — LONG TIME NO SEE	86
110	100	92	92	**SUBLIME** ▲[3] GASOLINE ALLEY 11413/MCA (10.98/16.98) — SUBLIME	13

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [EXP] indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.





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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
111	101	72	42	**SMASH MOUTH** ▲ INTERSCOPE 90142 (10.98/16.98)	FUSH YU MANG	19
112	106	116	26	**VARIOUS ARTISTS** POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
113	144	154	37	**CLINT BLACK** ● RCA (NASHVILLE) 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
				★ ★ ★ PACESETTER ★ ★ ★		
114	184	167	51	**SOUNDTRACK** ▲ EMI LATIN 55535 (10.98/16.98)	SELENA	7
115	105	85	46	**SOUNDTRACK** ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
116	98	89	7	**JO DEE MESSINA** CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
117	141	167	5	**FUEL** 550 MUSIC 68554*/EPIC (7.98 EQ/11.98)	SUNBURN	117
118	135	188	14	**KENNY CHESNEY** BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
119	160	175	27	**DAVE MATTHEWS BAND** ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
120	129	127	7	**CECE WINANS** PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	107
121	123	134	6	**SYLK-E. FYNE** GRAND JURY 67551*/RCA (10.98/16.98)	RAW SYLK	121
122	127	135	25	**ENYA** ▲ REPRISE 46835/WARNER BROS. (11.98/17.98)	PAINT THE SKY WITH STARS — THE BEST OF ENYA	30
123	112	102	26	**SAMMY KERSHAW** ● MERCURY (NASHVILLE) 536318 (10.98 EQ/16.98)	LABOR OF LOVE	49
124	103	67	3	**TAMIA** QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
125	121	110	32	**BOYZ II MEN** ▲² MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
126	113	109	10	**SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA** NEMO STUDIO 56511/ANGEL (9.98/16.98)	TIME TO SAY GOODBYE	71
127	109	98	18	**QUEEN PEN** LIL' MAN 90151*/INTERSCOPE (10.98/16.98)	MY MELODY	78
128	122	95	6	**PUBLIC ANNOUNCEMENT** A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
129	120	111	24	**ERYKAH BADU** ▲ KEDAR 53109*/UNIVERSAL (10.98/16.98)	LIVE	4
130	110	105	12	**SOUNDTRACK** RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	99
131	RE-ENTRY		20	**SOUNDTRACK** ● ATLANTIC 83053/AG (10.98/17.98)	ANASTASIA	41
132	136	149	5	**EDWIN MCCAIN** LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES	132
133	151	131	4	**SELENA** EMI LATIN 94110 (19.98/30.98)	ANTHOLOGY	131
134	125	100	7	**LIMP BIZKIT** FLIP 90124/INTERSCOPE (10.98/16.98)	THREE DOLLAR BILL, Y'ALL	100
135	108	80	5	**COCOA BROVAZ** DUCK DOWN 50699*/PRIORITY (10.98/16.98)	THE RUDE AWAKENING	21
136	79	—	2	**SOULFLY** ROADRUNNER 8748 (10.98/16.98)	SOULFLY	79
137	145	121	18	**UNCLE SAM** ● STONECREEK 67731/EPIC (10.98 EQ/16.98)	UNCLE SAM	68
138	NEW ▶		1	**FUGAZI** DISCHORD 110* (10.98/11.98)	END HITS	138
139	117	99	54	**MARY J. BLIGE** ▲² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
140	116	120	6	**PROPELLERHEADS** DREAMWORKS 50031*/GEFFEN (9.98/12.98)	DECKSANDRUMSANDROCKANDROLL	100
141	118	101	16	**BILLIE MYERS** UNIVERSAL 53100 (10.98/16.98)	GROWING, PAINS	81
142	148	140	49	**GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION** ▲² B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
143	143	141	5	**SANTANA** COLUMBIA 65561 (10.98 EQ/16.98)	THE BEST OF SANTANA	107
144	138	108	59	**AEROSMITH** ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
145	149	—	3	**VARIOUS ARTISTS** POLYGRAM TV/POLYDOR 555610/A&M (15.98 EQ/19.98)	THE ONE AND ONLY LOVE ALBUM	145
146	141	141	25	**OZZY OSBOURNE** ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
147	128	107	32	**OUR LADY PEACE** ● COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY	76
148	141	128	25	**BARBRA STREISAND** ▲³ COLUMBIA 66181 (10.98 EQ/17.98)	HIGHER GROUND	1
149	156	146	11	**JAGGED EDGE** SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA	123
150	116	103	33	**SOUNDTRACK** ▲² LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
151	133	119	6	**PLAYA** DEF JAM 53638*/MERCURY (8.98 EQ/12.98)	CHEERS 2 U	86
152	130	125	44	**CLAY WALKER** ▲ GIANT (NASHVILLE) 24674/WARNER BROS. (NASHVILLE) (10.98/16.98)	RUMOR HAS IT	32
153	67	—	2	**WIDESPREAD PANIC** CAPRICORN 558145/MERCURY (17.98 EQ/23.98)	LIGHT FUSE GET AWAY	67
154	146	117	34	**VARIOUS ARTISTS** ▲ TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
155	150	139	36	**INSANE CLOWN POSSE** ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
156	124	112	26	**YANNI** ▲ VIRGIN 44981 (11.98/17.98)	TRIBUTE	21
157	116	123	5	**VARIOUS ARTISTS** BEAST 5411/SIMITAR (10.98/16.98)	BOOM!	119
158	174	150	14	**VARIOUS ARTISTS** ● VERITY 43109 (17.98/19.98)	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	160
159	134	129	6	**JOURNEY** COLUMBIA 69139 (10.98 EQ/17.98)	GREATEST HITS LIVE	13
160	199	—	2	**ROY D. MERCER** CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA VOLUME 4	160
161	152	139	21	**THREE 6 MAFIA** RELATIVITY 1644 (10.98/15.98)	CHPT. 2: WORLD DOMINATION	40
162	165	173	40	**JOE** ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
163	139	124	23	**2PAC** ▲⁴ AMARU 41630*/JIVE (10.98/24.98)	R U STILL DOWN? [REMEMBER ME]	2
164	172	162	6	**GEORGE WINSTON** WINDHAM HILL 11266 (10.98/17.98)	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	137
165	137	114	86	**FIONA APPLE** ▲² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98)	TIDAL	15
166	170	113	5	**ALL SAINTS** LONDON 828997/ISLAND (10.98 EQ/16.98)	ALL SAINTS	113
167	140	118	6	**VARIOUS ARTISTS** LAVA/ATLANTIC 83054/AG (10.98/16.98)	LEGACY: A TRIBUTE TO FLEETWOOD MAC'S RUMOURS	86
168	155	156	9	**BEENIE MAN** SHOCKING VIBES 1513*/VP (9.98/14.98)	MANY MOODS OF MOSES	151
169	161	155	83	**TOOL** ▲ FREEWORLD 31087* (10.98/16.98)	AENIMA	2
170	164	163	26	**B.B. KING** ● MCA 11711 (10.98/17.98)	DEUCES WILD	73
171	171	179	26	**VARIOUS ARTISTS** ● SPARROW 51629 (15.98/17.98)	WOW-1998. THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	52
172	158	133	34	**BLINK 182** ● CARGO 11624*/MCA (10.98/16.98)	DUDE RANCH	67
173	189	195	36	**COLLIN RAYE** ● EPIC (NASHVILLE) 67893/SONY (NASHVILLE) (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
174	168	153	27	**VARIOUS ARTISTS** ● ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	38
175	166	159	24	**JOHN MELLENCAMP** ● MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
176	132	94	5	**SCOTT WEILAND** ATLANTIC 83084/AG (10.98/16.98)	12 BAR BLUES	42
177	153	142	8	**KEITH WASHINGTON** SILAS 11744/MCA (10.98/16.98)	KW	125
178	159	169	13	**SOUNDTRACK** CAPITOL 55631 (10.98/16.98)	BOOGIE NIGHTS	84
179	162	176	43	**LILA MCCANN** ● ASYLUM 62042/EEG (10.98/16.98)	LILA	86
180	147	115	12	**VARIOUS ARTISTS** ● GRAMMY 11752/MCA (10.98/17.98)	1998 GRAMMY NOMINEES	11
181	163	151	44	**PRODIGY** ▲² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
182	RE-ENTRY		10	**VARIOUS ARTISTS** KOCH 8709 (10.98/16.98)	WWF WORLD WRESTLING FEDERATION THE MUSIC VOL. 2	165
183	176	144	77	**SOUNDTRACK** ▲⁵ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
184	186	197	11	**VARIOUS ARTISTS** MOTOWN 530849 (29.98 EQ CD)	MOTOWN 40 FOREVER	65
185	175	163	8	**SEVENDUST** TVT 5730 (10.98/15.98)	SEVENDUST	165
186	180	180	9	**MICHAEL CRAWFORD** ATLANTIC 83076/AG (10.98/16.98)	ON EAGLE'S WINGS	57
187	174	148	15	**YOUNG BLEED** ● NO LIMIT 50738*/PRIORITY (10.98/16.98)	ALL I HAVE IN THIS WORLD, ARE... MY BALLS AND MY WORD	10
188	188	—	13	**JOHN TESH** GTSP 539804 (10.98 EQ/17.98)	GRAND PASSION	45
189	167	161	96	**THE WALLFLOWERS** ▲⁴ INTERSCOPE 90055 (10.98/16.98)	BRINGING DOWN THE HORSE	4
190	200	194	3	**TWILA PARIS** SPARROW 51627 (10.98/15.98)	PERENNIAL — SONGS FOR THE SEASON OF LIFE	190
191	183	199	11	**RICKY MARTIN** SONY DISCOS 82653/SONY (9.98 EQ/14.98)	VUELVE	81
192	167	152	50	**SISTER HAZEL** ● UNIVERSAL 53030 (10.98/15.98)	SOMEWHERE MORE FAMILIAR	47
193	178	149	86	**DEANA CARTER** ▲³ CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	10
194	130	180	57	**TONIC** ▲ POLYDOR 531042/A&M (10.98 EQ/16.98)	LEMON PARADE	28
195	182	152	29	**JOHN MICHAEL MONTGOMERY** ● ATLANTIC (NASHVILLE) 83060/AG (10.98/16.98)	GREATEST HITS	33
196	195	190	95	**LEANN RIMES** ▲⁵ CURB 77821 (10.98/15.98)	BLUE	3
197	169	138	4	**4HIM** BENSON 82205/VERITY (10.98/16.98)	OBVIOUS	95
198	185	—	52	**VARIOUS ARTISTS** ● POLYDOR 535877/A&M (10.98 EQ/16.98)	PURE DISCO	83
199	NEW ▶		1	**ANDY GRIFFITH** SPARROW 51666 (11.98/16.98)	JUST AS I AM	199
200	NEW ▶		1	**SOUNDTRACK** MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	200

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BETWEEN THE BULLETS



by Geoff Mayfield

NEW CHAMP: After an impressive 16-week ride at the top, the "Titanic" soundtrack, one of this decade's most dominant albums, finally bows to a new chart topper, as **the Dave Matthews Band** pounces in with an impressive opening-week haul of 422,000 units. That sum is the largest first-week figure so far this year—exceeding the 375,000 units that **Madonna** tallied in the March 21 issue—and the biggest opener The Billboard 200 has seen since **Garth Brooks'** "Sevens" galloped in with 897,000 units in the Dec. 13, 1997, issue.

Needless to say, Matthews' "Before These Crowded Streets" crowded the aisles at most chains, with RCA reporting that the set was the top seller for the Musicland Group, Best Buy, Trans World Entertainment, Target Stores, Camelot Music, Blockbuster Entertainment, Tower Records, Borders Group, Circuit City, National Record Mart, Virgin Megastores, Spec's Music, and Newbury Comics. For Newbury, Matthews had the largest first-week tally in the New England chain's 20-year history.

There were, in fact, only two music chains where Matthews' crew did not come out on top: Los Angeles-based Wherehouse, where West Coast rap act WC (No. 19 on The Billboard 200) was No. 1, and Carteret, N.J.-based Nobody Beats the Wiz, where another rapper, **Big Punisher** (No. 5), edged out Matthews.

This is, to say the least, the biggest week in the band's career. Its previous high came in 1996, when "Crash" debuted at No. 2 with 254,000 units, just a hair behind **Hootie & the Blowfish's** second title, "Fairweather Johnson." The last Matthews album, 1997's "Live At Red Rocks 8.15.95," bowed at No. 3 with 103,000 units. The group's first outing, "Under The Table And Dreaming," peaked at No. 11 during the 116 weeks spent on The Billboard 200; its biggest sales week came during Christmas week of 1995, when it moved 122,000 units.

NIPPER BARKS LOUDLY: The aforementioned Loud artist **Big Punisher** (136,000 units) is distributed by RCA, which, with **the Dave Matthews Band's** chart-topping bow, gives Nipper two of the big chart's top five albums. Add **Natalie Imbruglia**, who holds at No. 12, and the label has three of the top 15.

The new goods give RCA a 9.79% market share in current albums, first this week among all labels. What a difference a week makes; before those big debuts, the label only held a 2.21% share on the previous chart.

CELLULOID: It turns out that even without the splash by **the Dave Matthews Band**, the "Titanic" album's reign would have ended anyway, as it gets overtaken this issue by the soundtrack to "City Of Angels." The latter sees a 5% gain (No. 2, 165,000 units), with most of the gain coming from mass merchants, while "Titanic" sees a 16% decline (No. 3, 155,000 units) . . . **Spike Lee's** "He Got Game" debuted at No. 1 at the box office, the first chart-topping film of his career (although "Malcolm X" pulled in more dollars in its first week). The new Lee flick is represented by two soundtracks from two labels on two genre charts—one by **Public Enemy** (Def Jam/Mercury), which debuts at No. 10 on Top R&B Albums and No. 26 on The Billboard 200, and the collection of **Aaron Copland** compositions (Sony Classical), mentioned here last issue, which holds at No. 6 on Top Classical Albums.

This is not the first time that a Lee movie has scored such a triple double. In 1992, a Qwest/Reprise/Warner Bros. soundtrack for "Malcolm X" peaked at No. 23 on Top R&B Albums, while **Terence Blanchard's** original score to the same movie (40 Acres and a Mule/Columbia) reached No. 11 on Top Jazz Albums.

BOX SCORE: **Stevie Nicks'** three-CD compilation, which bows at No. 85 with 14,500 units, becomes the second boxed set to chart in 1998, following "Anthology" by the late **Selena**, which debuted at No. 144 with 10,000 units. Both represent impressive feats, as boxed sets often fail to chart, but both will pale compared with next issue's debut by **Garth Brooks'** "The Limited Series."

Based on early retail reports, Brooks seems a cinch to debut in the top five of The Billboard 200, the first time a box has appeared in the top 10 since **Bruce Springsteen's** live box bowed at No. 1 in 1986. One chain that is not typically considered a country account, Wherehouse Entertainment, predicts that its used-CD offer could help make the Brooks' set its best-selling album for the week (see story, page 3).

Will Brooks top The Billboard 200? That question is harder to answer because next issue's chart will also see the debut by the new **LeAnn Rimes** album; her last two debuted at No. 1. Further, even if **the Dave Matthews Band** sees a 50% drop in its second week, not unusual for albums that open large, it will still command an impressive 211,000 units.

SFX RAPIDLY BECOMING AN ENTERTAINMENT GOLIATH

(Continued from page 1)

ness: consolidation.

The latest round of acquisitions by SFX Entertainment, which was recently spun off from the broadcasting entity, takes its total purchases over the past 16 months to around $750 million, further bolstering a company already rich in promoters and venues. It also positions the company as a potentially major entity in the ticketing business, with some observers speculating that it could become a national player.

On May 4, SFX announced the acquisitions of several entities: sports agency Falk Associates Management Enterprises (FAME) for $100 million; New England concert promotion company Don Law Co. and its ticketing arm, Next Ticketing, for $80 million; the 4,800-seat Oakdale Theater in Wallingford, Conn., for $12 million; and an 80% interest in Event Merchandising Inc. (EMI), owned by manager Howard Kaufman, for $8 million.

Also announced as part of the shopping spree was the purchase of Avalon Attractions, a Southern California-based concert promoter, for $27 million.

SFX CEO Mike Ferrel says in an interview that the purchase of FAME—best known for representing NBA superstar Michael Jordan and other basketball greats, as well as for orchestrating the Air Jordan campaign—brings big-time marketing and endorsement clout into the SFX fold.

"The opportunity now with SFX is to broaden our marketing efforts on a national scale as well as further diversify the company," Ferrel says, adding that SFX's acquisitions represented some 45 million in ticket sales in 1997.

FAME was founded in 1992 by its CEO, David Falk, and its president, Curtis Polk, both formerly of Pro-Serv. Recently, FAME represented an unprecedented six first-round draft picks in the NBA, negotiated $400 million in contracts for its free-agent clients, and negotiated four of the five largest contracts in team-sports history.

"Our acquisition of FAME is a significant entry point for us into the high-growth sports entertainment business, an area of striking similarity to our other live entertainment interests," says Robert F. X. Sillerman, SFX's executive chairman.

Don Law Co. has been the leading concert promoter in New England for more than two decades. It owns and operates Great Woods Amphitheatre in Mansfield, Mass., which has averaged more than 60 shows annually in recent years. Additionally, Don Law operates the Harborlights Pavilion, a 4,600-seat Boston venue, and the Orpheum Theater, a 2,800-seat facility.

"We would look at taking what Don Law has done with Harborlights and developing that idea in other markets," Ferrel says, adding that Law's company "solidifies" SFX's presence in the Northeast.

As has been the case with past SFX acquisitions—such as PACE, Bill Graham Presents, Contemporary Productions Inc., Delsener-Slater, Sunshine, and Concerts/Southern—Don Law Co. will operate as a wholly owned subsidiary. Law says be expects most, if not all, of the company's 150 employees to remain.

TICKET-BUSINESS RAMP-UP

Calling the SFX purchase "a perfect fit," Law says the acquisition will let his company grow its ticketing and facility interests. Next Ticketing is the second ticket operation purchased by SFX; the St. Louis-based Contemporary Productions, purchased last December, also has a significant ticketing operation.

The sophisticated Next Ticketing operation offers much more than ticket distribution, Law says.

"This is probably the best in terms of a high-speed, high-tech system," he says. "Clearly it is a strong asset for SFX to expand upon. For example, if Jimmy Buffett goes on sale, this system can sell 60,000 tickets in an hour and a half and at the same time capture everyone's name, address, and telephone number."

Unlike the St. Louis system operated by Contemporary, which is still largely based in retail outlets, Next Ticketing "has almost none of that," Law says, adding that Next's system is based on phones and high-speed Internet connections.

Speculation is that SFX could eventually take all of its ticketing in-house, adding yet another source of income from its growing list of assets. If so, Next Ticketing might be the prototype for an in-house SFX ticketing system.

"Don has built a great ticketing company," Ferrel says. "It's tomorrow's system, whether it's voice response or Internet."

Ferrel says Ticketmaster contracts at SFX venues "begin to expire in 1999 and roll out through 2000. Whether we become a national ticketing company or not depends on a number of factors, including the outcome of conversations with Ticketmaster."

VENUE SYSTEM

The newly acquired Oakdale Theater and the 20,000-seat Great Woods Center for the Performing Arts in Mansfield, Mass., (owned and operated by Don Law) are more pieces of a growing venue puzzle. With the completion of all acquisitions, SFX's holdings will include 46 venues either directly owned or operated under lease or exclusive booking arrangements in 22 of the top 50 markets. These venues include 12 amphitheaters in seven of the top 10 markets.

The Oakdale Theater includes a new 4,800-seat indoor facility specializing in concerts and live theater, as well as an original dome facility that has held concerts in the round for many years. The new theater, which opened in mid-1996, was designed to emphasize ancillary revenue opportunities with luxury boxes, platinum-club facilities, and sponsor suites. In 1997, its paid attendance was approximately 385,000.

As for EMI, the merchandiser has long-term agreements with 26 North American amphitheaters, among them PNC Bank Arts Center in Holmdel, N.J.; the Hollywood Bowl; Jones Beach Amphitheatre in Wantagh, N.Y.; the Irvine (Calif.) Meadows Amphitheatre; and 13 other SFX-controlled venues.

"Adding the expertise and marketing of EMI is also a natural expansion for us," Sillerman says. "We know them well as a supplier to SFX, and we now look forward to further strengthening our relationship with them and extending their reach in the important merchandising area."

WHAT NEXT?

Sillerman has already made overtures to the Marquee Group, a sports marketing company that he helped found, in regard to its purchase.

Marquee Group now has a strong entertainment component headed by QBQ's Dennis Arfa. All indications are that SFX is showing no signs of slowing down its aggressive strategy.

"We will continue to broaden our entertainment network and develop key relationships with content providers," Ferrel says. "As we have stated and demonstrated to those that were skeptical, we intend to continue to operate within the agency system."

Industry observers, meanwhile, continue to warily watch the SFX buildup, unsure of what its ultimate impact will be.

"We're obviously seeing the consolidation of two businesses—the live entertainment and sports agent businesses—happen simultaneously, being driven by one company," says John Scher, head of New York-based Metropolitan Entertainment Group, a firm with interests in concert promotion, artist management, venue ownership, and theater production. "Only time will tell whether or not this is a good or a bad thing for the industry at large."

SFX Entertainment or SFX-owned subsidiaries have eight tours on the road this summer: the Ozzfest; the George Strait Country Music Festival; Michael Crawford; Wynonna and Michael Bolton; Stevie Nicks and Boz Scaggs; Rod Stewart; Chicago and Hall & Oates; and the H.O.R.D.E. Festival.

Assistance in preparing this story was provided by Paul Verna in New York.

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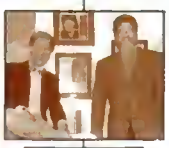
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HOMEFRONT

AN UPDATE ON BBMG EVENTS & HAPPENINGS

City Of Hope To Honor Billboard's Lander, White

Howard Lander, executive VP of BPI Communications and president of the Billboard Music Group, and Timothy White, editor in chief of Billboard, have been selected by the City of Hope to receive this year's Spirit of Life Award.



"For over 20 years the 'Spirit of Life' has been awarded to leaders in the music industry," says Don Passman, president of the music and entertainment industry chapter for the City of Hope. "We recognize individuals who have accomplished both personal and professional achievements in the business."

Lander and White will be honored at a gala this fall in Los Angeles. Proceeds from the event will establish a research fellowship in their honor at the City of Hope and Beckman Research Institute.

The City of Hope National Medical Center and Beckman Research Institute, located in Los Angeles, is renowned for its treatment and research to combat cancer, HIV/AIDS and other serious illnesses. The work conducted at City of Hope is shared with medical centers worldwide, touching the lives of millions of people everywhere.

Musician's Guide Improved

The Musician's Guide To Touring and Promotion has helped thousands of bands get gigs, airplay, press coverage and distribution throughout the U.S. and Canada. Now in its 10th edition, the Musician's Guide contains city-by-city listings of clubs, radio stations, record stores, local media, and cassette/CD duplicators; a band directory; a booking and A&R directory; listings of music industry web sites/online services; information on equipment repair/rental; listings of national publications and fanzines; and a music business services directory (listing attorneys, managers, and agents).



Special to the new edition is a section on health insurance options.

The Guide is available in music stores and bookstores for $10.95 or via mail for $11.95 post-paid to: Musician's Guide, 1515 Broadway, 14th Floor, New York, NY 10036. Refer questions to Joan Masella at 212-536-5184.

Billboard, Rhino Hit The Road

Kid Rhino, in association with Billboard, has released "Family Travel Classics," the fourth title in Kid Rhino's family classics series. The album compiles 10 unforgettable songs from film and television and is packaged as entertainment for families on vacation.



Kid Rhino is the children's imprint of Rhino Records, which has issued numerous lines of successful Billboard-branded compilations. Several of the titles have been certified gold by the RIAA.

"Family Travel" features classics from favorite TV series like "The Brady Bunch," "The Flying Nun," "Route 66," and "Star Trek." There also are songs from Hollywood and Broadway, by artists such as Nelson Riddle, Judy Garland, Stephanie Mills, and others.

The package captures for the first time on CD novelties such as Sally Field performing "I'm On My Way" from "The Flying Nun" and Hayley Mills singing "Side By Side" from the film "Bring Your Smile Along."

The compilation is priced at $9.98 for CD and $5.98 for cassette; there is also a 6x8 blister pack cassette version. For further information call Cindy Laudati at Rhino Media Relations at 310-474-4778.

Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998
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Who's Next? 'Live' Long And Prosperous

CHART BEAT™



by Fred Bronson

BY HOLDING OFF Mariah Carey's "My All" (Columbia) and Shania Twain's "You're Still The One" (Mercury), Next's "Too Close" (Arista) remains No. 1 on the Hot 100 for a fourth week, thus becoming the longest running chart-topper of 1998. It's also the longest-running No. 1 since Elton John's "Something About The Way You Look Tonight"/"Candle In The Wind 1997" (Rocket) completed its 14-week run a few months ago.

In any other recent year, a four-week reign over the singles chart wouldn't be big news, but with the rapid turnover of No. 1 hits in 1998, it's enough to make "Too Close" a leading contender for top single of the year honors.

At the moment, that title goes to Elton's two-sided hit, which is still on the Hot 100, falling 45-48 in its 32nd (and possibly final) chart week. If we continue to have a quick succession of No. 1 songs through the rest of the year, "Something"/"Candle" could be Billboard's top single of 1998. That would make the tribute single to the late Princess Diana the No. 1 record of the year two years in a row, an unprecedented event.

'HOW' NOW: Continuing its slow descent on the Hot 100, "How Do I Live" by LeAnn Rimes slips 28-31 in its 48th chart week. In an earlier day, that easily would have been the longest-running single in the history of the chart, but in the last two years we've had two singles reach the 60-week mark or better: "Macarena" (Bayside Boys Mix) by Los Del Rio (60 weeks) and "Foolish Games"/"You Were Meant For Me" by Jewel (65 weeks).

It remains to be seen if Rimes can beat Jewel's record, but given the slow movement of the triple-platinum single, it's a contender to match the 55-week third-place mark set by Everything But The Girl's "Missing" and Duncan Sheik's "Barely Breathing."

While "How Do I Live" leaves the top 30, Rimes' newest single bullets 34-27 in its fifth chart week. "Looking Through Your Eyes" (Curb), which earns Greatest Gainer/Sales honors, isn't the follow-up to "How Do I Live." That single was already succeeded by Rimes' remake of Debby Boone's "You Light Up My Life," which fell off the chart a few months back.

4-5 AT 33: It's starting to look as if there will never be another No. 1 single in Canada (see Hits of the World, page 50). Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" is No. 1 for the 33rd consecutive week. According to Canadian chart columnist Nanda Lwin, that means "Candle" has been No. 1 longer than all of Elton's other chart-topping singles combined. Add up the number of weeks his other singles spent at No. 1, and you come up with a total of 31.

"Candle" has been No. 1 more than twice the time as the second-longest-running No. 1 Canadian hit, "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112), which was on top for 13 weeks.

Elton's single has spent its entire Canadian chart life at No. 1. And by remaining in the top 10 for 33 weeks, it has tied the record for the single with the most weeks in the top 10. The other longevity champ is Elton's "Can You Feel The Love Tonight."

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 5/3/98

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	245,254,000	262,120,000 *(UP 6.7%)*
ALBUMS	201,789,000	217,658,000 *(UP 7.9%)*
SINGLES	43,465,000	44,462,000 *(UP 2.3%)*

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	152,890,000	173,914,000 *(UP 13.8%)*
CASSETTE	48,456,000	43,238,000 *(DN 10.8%)*
OTHER	443,000	506,000 *(UP 14.2%)*

OVERALL UNIT SALES THIS WEEK
14,228,000
LAST WEEK
13,658,000
CHANGE
UP 4.2%
THIS WEEK 1997
13,372,000
CHANGE
UP 6.4%

ALBUM SALES THIS WEEK
11,638,000
LAST WEEK
11,056,000
CHANGE
UP 5.3%
THIS WEEK 1997
10,749,000
CHANGE
UP 8.3%

SINGLES SALES THIS WEEK
2,590,000
LAST WEEK
2,602,000
CHANGE
DOWN 0.5%
THIS WEEK 1997
2,623,000
CHANGE
DOWN 1.3%

DISTRIBUTORS' MARKET SHARE (3/30/98—5/3/98)

	WEA	SONY	INDIES	EMD	PGD	BMG	UNIVERSAL
TOTAL ALBUMS	17.6%	16.5%	15.6%	14.3%	13.3%	12.7%	10%
CURRENT ALBUMS	16.8%	17.4%	13%	15.9%	11.5%	15.3%	10.2%
TOTAL SINGLES	14.8%	15.7%	4.4%	8.9%	19.9%	27.2%	9.2%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

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❒ Full Registration - after August 28th and Walk up	$ 349	$ 525

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